

NOVEMBER

1931

The AMERICAN MAGAZINE OF ART



VOLUME XXIII

NUMBER 5

Price 50 cents

PUBLISHED MONTHLY AT WASHINGTON BY
THE AMERICAN FEDERATION OF ARTS

The American Magazine of Art

November 1931

Volume XXIII Number V

Winslow Homer: <i>Early Morning After Storm at Sea</i>	Frontispiece
American Painters of the Sea	By William Howe Downes 361
Manuscripts of the Middle Ages	By Otto F. Ege 375
The Witt Library of Reproductions	By Sir Robert Witt 381
Editorials	385
Music: <i>Music in the Home</i>	By Edward Yeomans 388
Sculpture: <i>The Ericcson Memorial to Iceland</i>	By Dorothy Grafly 392
Art in Rural Life	395
Museum Accessions	409
Field Notes	417
New Books on Art	437
Federation Activities	441
Exhibitions in New York City: Advertisements	i

A list of illustrations will be found on the next page

Published Monthly by

THE AMERICAN FEDERATION OF ARTS

Barr Building, Farragut Square, Washington

SUBSCRIPTION PRICE FIVE DOLLARS A YEAR

Postage included in the United States and its possessions. Canadian postage 25 cents extra, and to foreign countries, 50 cents extra. The Magazine is mailed to all chapters and members, a part of each annual fee being designated and credited as a subscription. Entered as second-class matter October 4, 1921, at the Post Office at Washington, D. C., under the Act of March 3, 1879. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1931 by The American Federation of Arts. All rights reserved.

List of Illustrations

Winslow Homer: <i>Early Morning after Storm at Sea</i>	Frontispiece	Horatio Walker: <i>Boy Feeding Calves</i>	395
American Painters of the Sea:		Museum Accessions: Athenian Red-Figured Bell-Krater	409
Alexander Harrison: <i>The Wave, Le Crépuscule, Le Grand Miroir</i>	363	Greek Grave Stele	410
Winslow Homer: <i>Cannon Rock, Maine Coast</i>	365	Koryusai: <i>Beauty Walking under Willow</i>	411
<i>The Life Line, Northeast</i>	366	Preston Dickinson: <i>View in Quebec</i>	412
Albert P. Ryder: <i>Night Clouds</i>	367	George K. Brandriff: <i>All-Weather Friends</i>	412
Charles H. Woodbury: <i>The Bow Wave, North Atlantic</i>	368	Ludvig von Siegen: <i>Amelia Elizabeth</i>	413
Paul Dougherty: <i>The Land and the Sea, Storm Voices</i>	369	Jacopo de' Barbari: <i>The Holy Family</i>	413
William Ritschel: <i>Shores of Monterey</i>	370	French Carved Ebony Cabinet	414
Rockwell Kent: <i>Monhegan</i>	370	View of Gothic Gallery	415
Emil Carlsen: <i>Coast of Maine</i>	371	Painted and Paneled Room from a London House	415
Frederick J. Waugh: <i>The Sea</i>	371	Fragment of a Rare Indian Carpet	416
Frank K. M. Rehn: <i>An October Day, In the Glittering Moonlight</i>	372	Field Notes: Russel Barnett Aitken: <i>Fawn</i>	417
Edward Moran: <i>First Recognition of the American Flag, The Sea</i>	373	Andrea Pisano's Doors	418
Manuscripts of the Middle Ages:		Donatello's Studio	419
Page from a French Book of Hours	377	Banquet in Donatello's Studio	419
Italian Antiphonal Leaf	379	Paul Revere: <i>Tankard</i>	423
Part of a Large Choir Leaf	380	Philmister Proctor: <i>Pioneer Mother</i>	427
The Witt Library in 1915	383	Obverse and Reverse of Hermon A. MacNeil's Medal	429
Luca della Robbia: <i>Bas-relief</i>	387	Viktor Schrenkengost: <i>Madonna and Child</i>	433
A. Stirling Calder: <i>The Ericsson Memorial</i>	391, 393, 394	Degas: <i>Portrait of Mlle. Fiorcre</i>	434
		Joseph Pennell: <i>Columns of Castor and Pollux, Girgenti</i>	437

Editorial Staff

EDITOR: FREDERIC ALLEN WHITING

ASSOCIATE EDITORS

Richard F. Bach (*Industrial Art*), John I. Bright (*Architecture*), E. O. Christensen (*Education*), Henry Sayles Francis (*Graphic Arts*), Harlean James (*The New Washington and Civic Art*), Leila Mechlin (*Field Notes*), Roy Mitchell (*Theatre*), Bradford Williams (*Landscape Architecture*), Augustus D. Zanzig (*Music*)

CORRESPONDENTS

Selwyn Brinton (*London*), Frederick W. Coburn (*Boston*), Edith Emerson (*Philadelphia*), Helen Gerard (*Florence*), Dora Landau (*Berlin*), Mary Powell (*St. Louis*), Louise Morgan Sill (*Paris*)

EDITORIAL ASSISTANTS

Philippa Gerry, Frances M. Henderson, F. Allen Whiting, Jr.

ADVERTISING MANAGER: ALBERT H. WALSH

40 East 49th Street, New York City

All manuscripts should be sent to the Editor, The American Magazine of Art, Barr Building, Farragut Square, Washington, D. C. Unsolicited manuscripts should in every case be accompanied by stamped, self-addressed envelopes, to insure return in case the material may not be used.



Winslow Homer: Early Morning after Storm at Sea
The Cleveland Museum of Art

THE AMERICAN MAGAZINE OF ART

American Painters of the Sea

By William Howe Downes

IF there is a specialty in which American painters have attained an undeniable preëminence, it is in marine painting. The Dutch and British schools had won great distinction in this field of art, and the names of such men as Van de Velde, Turner, and Stanfield stand high in the list of masters of sea painting; but it remained for our modern American artists to carry forward this particular genre to a position it had never before reached. True, no one has excelled Turner in the rendering of certain spectacular effects, but his most stirring marine pieces are mannered and meretricious in comparison with the master-works of Winslow Homer. It would not be far from the truth to assert that the aim of all the latter-day American marine painters has been to give us more and more of stark veracity concerning the aspects of the sea, devoid of all intentional lyricism, but this is not to say that their best results are merely literal records. Far from it. They have often builded better than they knew. Their purpose, so far as they conceived it, was to set down honestly what they saw, without embroidery or comment, but in the picture were unexpected implications of that beauty and grandeur that so often belong to the plainest statements of naked truth. Thus their science and their impersonal point of view proved to be the way of poetry, and we saw revealed the might and mystery of the great deep.

The public was not by any means insensible to such revelations. There is in the blood of every sea-faring race in the world an inborn sentiment with regard to the ocean, that quickens the pulse at the slightest suggestion of salt water, long voyages, and all the romance of the seven seas, from Coleridge's *Ancient Mariner* down to Melville's *Moby Dick* and Dana's *Two Years before the Mast*. One might edit the old saying by putting it thus: Though truth and fiction are always blended in a masterpiece, the truthful part transcends the fanciful as poetry excels prose.

To say one loves the ocean, as Byron did, is perhaps an incomplete declaration; for, though one may love it, awe and even fear are always the accompaniment of that affection. The ocean is so potent it can never be left out of the reckoning. It is a creature of moods, too; that indeed is what our painters have tried to show. Calm, smiling in the full light of day, alluring and friendly, it invites and charms; then in a trice it becomes bleak and stern and threatening, terrible in the wrath of tempests beyond all imagining; it runs the whole gamut, is incalculable in its fickle changes from grave to gay, from lively to severe. There is something so colossal in its immensity and power that one hears people speak of it as the symbol of infinity. From earliest ages it has been the object of awe. The first attempts of men to picture it were of course puerile, would have been ludicrous were it not for the something that is so touching about primitive art. Broadly speaking, the early painters were not great travelers, did not run all over the map in search of remote subjects,

accepted much on hearsay and perhaps were none the worse for these limitations. At all events, we can venture to call marine painting relatively a modern art. It has progressed, like the art of navigation, from guesswork to scientific methods.

The first American artist to gain a general reputation as a painter of the sea was William T. Richards. He was a fine draughtsman of the Pre-Raphaelite persuasion, painstaking and exact, but his color was a negative quantity. His wife used to say, laughingly, "I throw tables and chairs at William to make him paint broadly"; but he was never to be made over either by that means or any other; his pictures were always tight and thin and hard. He was conscientious, possibly too much so; dotted all his i's and crossed all his t's; could not help it—he was made that way. But he had the merits of his defects, and his very limitations made him popular, since his way of seeing was that of the majority of people. There is an interesting little book about Richards, written years ago by Harrison S. Morris and published by Lippincott, that gives such a sympathetic and attractive portrait of the man that it almost makes the reader ashamed of his lack of enthusiasm for Richards' pictures. To do him justice, I must quote from Alfred C. Lambdin:

" No artist had ever before studied the wave motions in an exact and scientific manner, so as to understand the relations of one wave to another and of all to the undercurrents and the wind and the tide. . . . No one could deny that the facts were for the first time accurately stated, and the effect upon the other painters of the sea was immense. . . . It will never again be possible to make the world accept the old-fashioned wave drawing for accurate representation."

Thus Richards is entitled to a niche in the temple of fame as an innovator, a link in the chain of art development. Possibly Winslow Homer, Alexander Harrison, Charles H. Woodbury, Paul Dougherty, Frederick Waugh, and the rest are or were better painters because of what Richards had learned by patient study and observation. He was one of the pioneers, clearing the trail for those who were to come that way later.

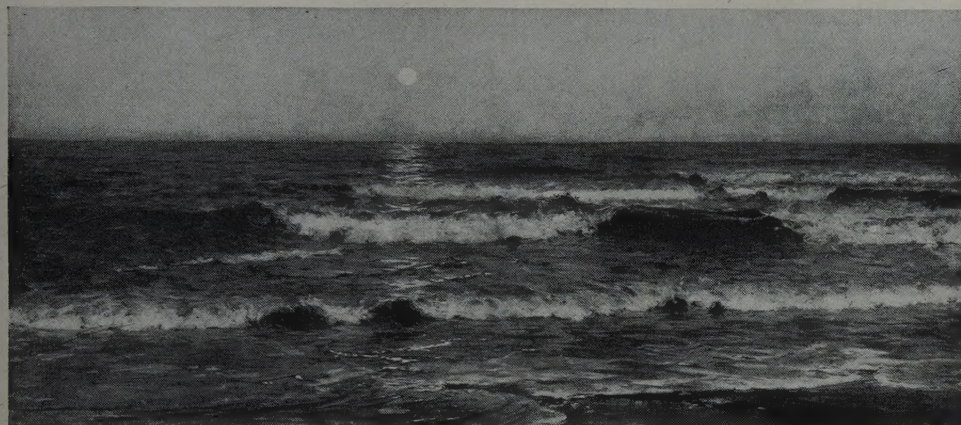
Few of those who first saw Alexander Harrison's *Crépuscule*, *The Wave*, and other similar surf pictures, in the eighties, will be likely to forget their beauty of color, light, and movement. It was *Le Crépuscule*, now in the City Art Museum of St. Louis, that carried off the twenty-five hundred dollar prize at the first Prize Fund exhibition in New York in 1885. No one has surpassed the charm of that big picture of waves breaking on the sands in the twilight, "with the infinite variations of their toppling crests or foamy web lighted with every subtle tint of rosy iridescence."* Here were all the qualities of a good example of Richards, plus color and light; one cannot wonder at the universal acclaim that greeted such an achievement. *The Wave*, belonging to the Pennsylvania Academy of the Fine Arts, met with equal enthusiasm. In this large composition the actual appearance of sunlight upon moving water was depicted with convincing reality. A third masterpiece of the same period was the *Twilight*, which belongs to the permanent collection of the Corcoran Gallery of Art, Washington. It was formerly in the Seney collection. In these three marine pictures, Harrison gave expression to one of old ocean's most enchanting aspects, with a delicacy and splendor of effect that marked a positive step in advance of all previous sea pieces.

While Harrison was developing with so much success the *plein-air* principles as applied to the sea in its more genial moods, other men, more interested in its sterner

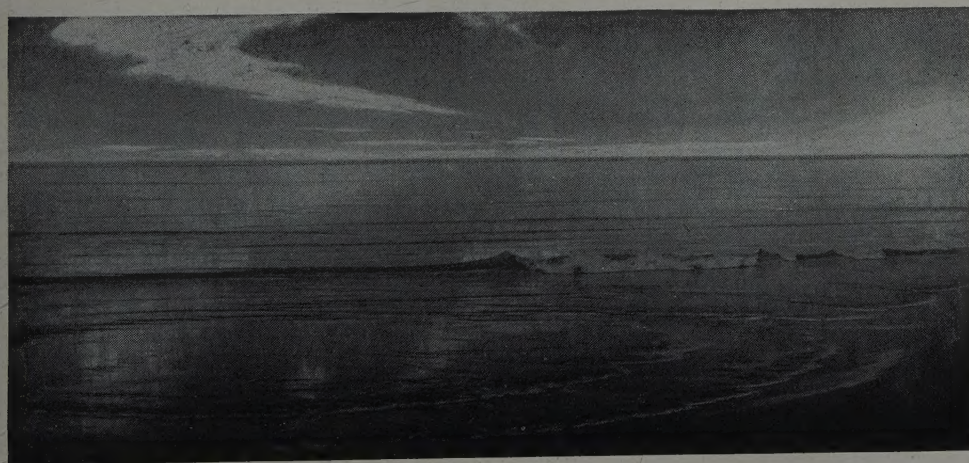
* Samuel Isham, *History of American Painting*, 1905.



Alexander Harrison: The Wave
The Pennsylvania Academy of the Fine Arts



Alexander Harrison: Le Crépuscule
The City Art Museum, St. Louis



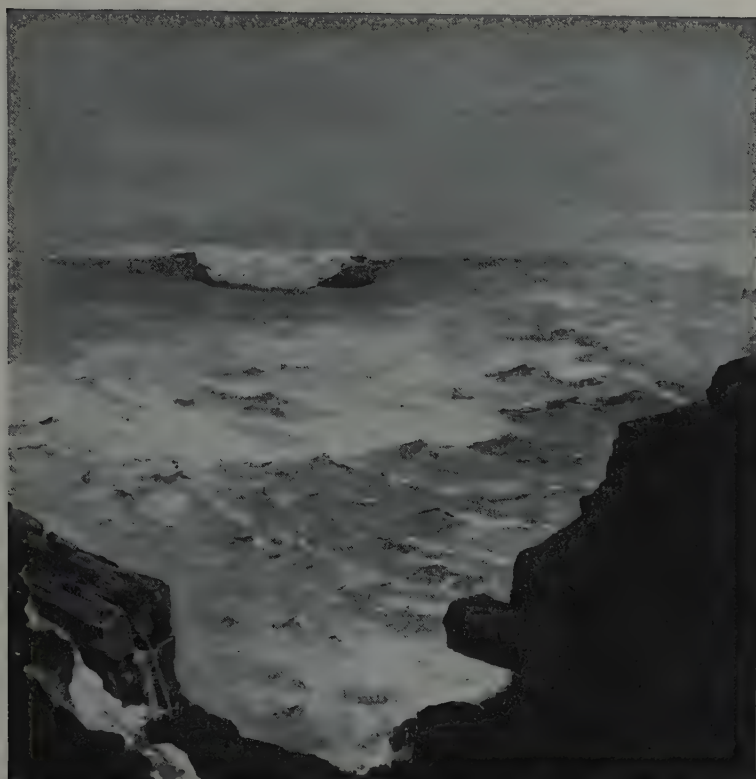
Alexander Harrison: Le Grand Miroir
The Pennsylvania Museum of Art

aspects, its manifestations of force and fury, had been devoting their efforts to the delineation of the storm-tossed surfaces of the ocean where its ponderous surges broke in great billows upon rocky coasts—motives that called for the utmost resources of science and skill combined with artistic vision. Indeed it is not too much to say that the problems with which they were confronted exceeded in complexity any that had been attacked before. It is not easy for a layman to imagine the appalling difficulty of painting water in violent commotion. To accomplish this satisfactorily, the painter must have the rare faculty of memorizing with approximate exactitude the instantaneous impression—all its confused and intricate details, its lightning-swift movement, the thrust of its titanic onset, its tremendous impetus, the swoop and crash and welter of eddy, foam, and spray, the wild dance of the elements, all the apparently lawless motions of the incessant warfare of the waves with the reefs and ledges and cliffs, a warfare that has been going on for unknown ages. That men have somehow triumphed over such seemingly impossible difficulties is a victory that borders on the miraculous. All of which, the discerning reader will have guessed, brings us to Winslow Homer.

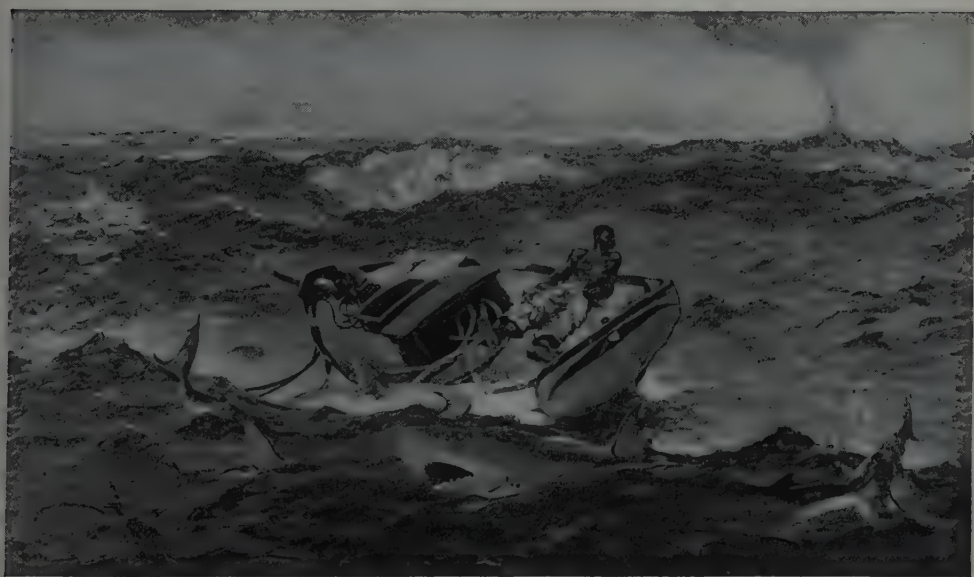
Homer would have been the last man in the world to lay claims to anything like magic powers. He was a plain, blunt, straightforward, and practical Yankee; a type of the level-headed, reticent, independent, and self-sufficient New Englander. He never believed that he was a genius. It may be true that he did not believe in any such thing as genius. He had a sublime and unquestioning belief in the efficacy of honest, hard work and plenty of it. He had a high esteem for the virtue of minding one's own business; and he never allowed any one to meddle with his business. As a mere boy he had the wit to proclaim that, as he purposed to be a painter, he was not going to look at any other man's pictures. In other words, he was determined to stand on his own feet. He carried out this uncommon programme to the letter. He made one trip to Europe, but there is no evidence that the things he saw there had any influence on him. If ever there was any one-hundred-per-cent American, Homer was that phenomenon. When he left New York for Scarboro, Maine, in 1884, it was what the scribes call a turning-point in his career; thenceforth he became almost exclusively a painter of the sea—the greatest painter of the sea that ever lived.

If the reader has any doubt as to this, let him go to the Metropolitan Museum of Art, New York, and take a good look at the *Maine Coast*, *Cannon Rock*, *Gulf Stream*, and *Northeaster*; then the ten water colors bought from the Homer estate in 1911. Or, let him visit any one of twenty art museums in the United States, all the way from Maine to California or from Florida to the state of Washington. Those institutions that have not already secured a Homer are hoping and praying for a chance to do so in the future. Undoubtedly all of the good examples of his work will eventually find their way into the public galleries. The public, high and low, has never been slow to appreciate Homer's power, and it must be admitted that this is a point in favor of the taste of the people at large. I will not attempt a description of his paintings; they speak for themselves, as they are in a class by themselves. More than ever today he stands as our most original and rational personality in the world of art.

As a water colorist he is without peer. His immediacy in this medium, his matchless power of visualizing the subject by the swiftest and surest and simplest means, and the pith of his personal style are unsurpassed. No one equals his faculty



Winslow Homer: Cannon Rock
The Metropolitan Museum of Art



Winslow Homer: Gulf Stream
The Metropolitan Museum of Art



Winslow Homer: The Life Line
The Pennsylvania Museum of Art



Winslow Homer: Northeaster
The Metropolitan Museum of Art

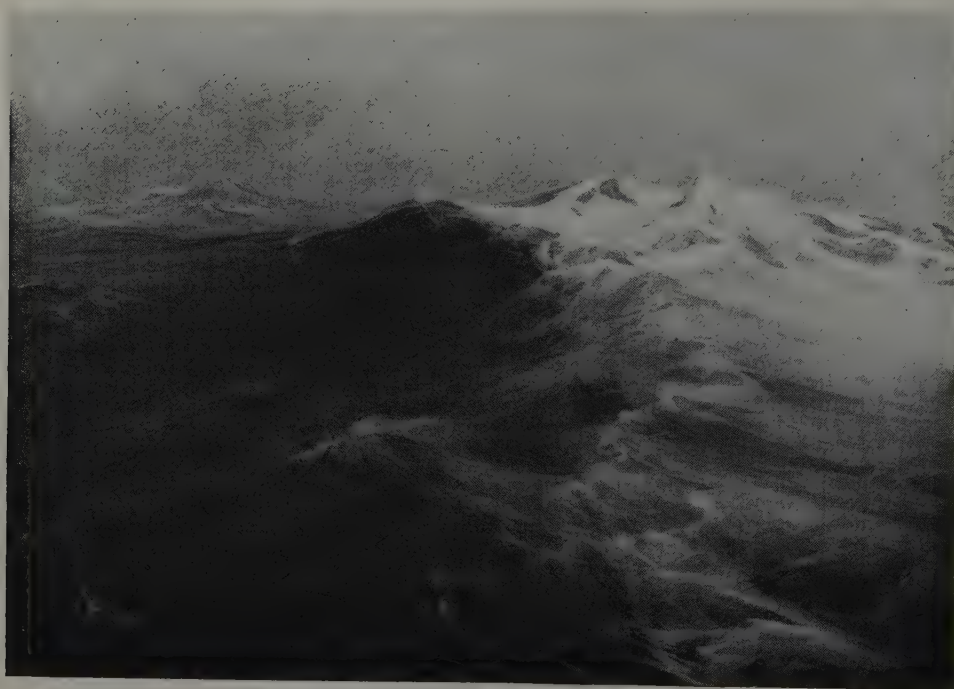


Albert P. Ryder: Night Clouds

Lent by Ferargil, Inc., to the Marine Painting Exhibition of the College Art Association Held at their Galleries



Charles H. Woodbury: The Bow Wave
Courtesy of the Artist



Charles H. Woodbury: North Atlantic
The Worcester Art Museum



Paul Dougherty: The Land and the Sea
The Corcoran Gallery of Art, Washington



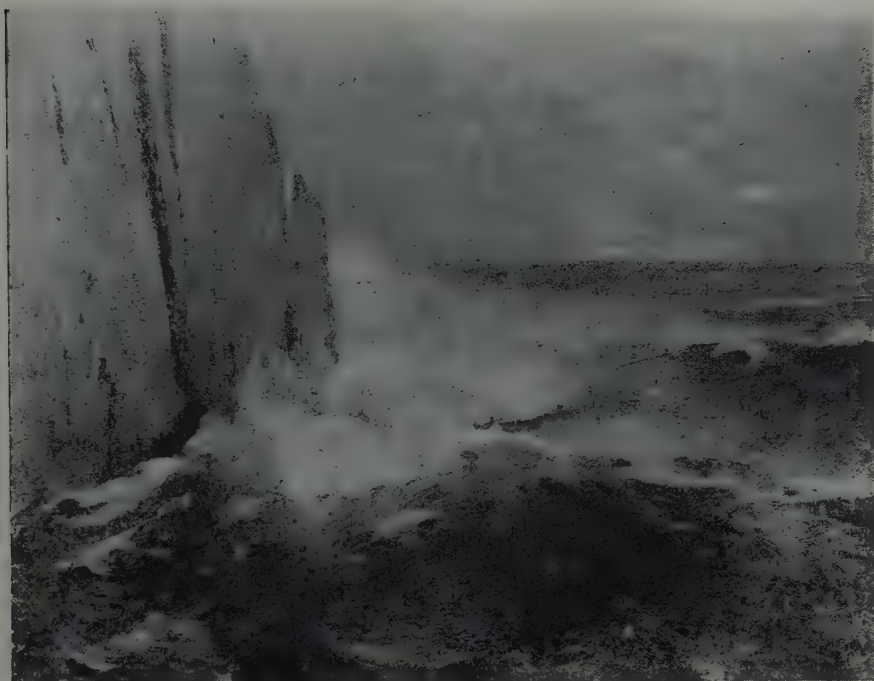
Paul Dougherty: Storm Voices
The Phillips Memorial Gallery, Washington



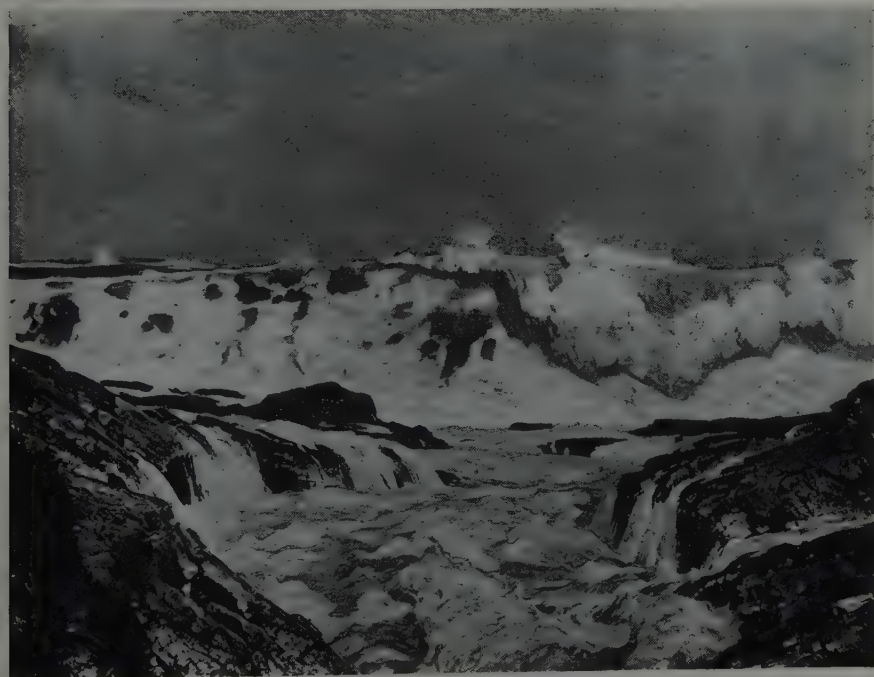
William Ritschel: Shores of Monterey
The City Art Museum, St. Louis



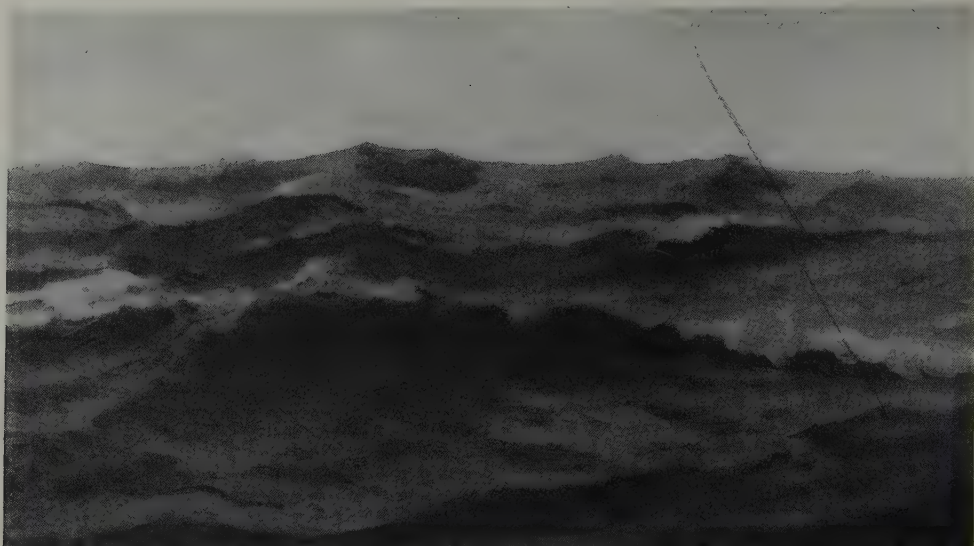
Rockwell Kent: Monhegan
Lent by the Babcock Galleries to the Marine Painting Exhibition of
the College Art Association at the Ferargil Galleries, New York City



Emil Carlsen: Coast of Maine
The City Art Museum, St. Louis



Frederick J. Waugh: The Sea
The City Art Museum, St. Louis



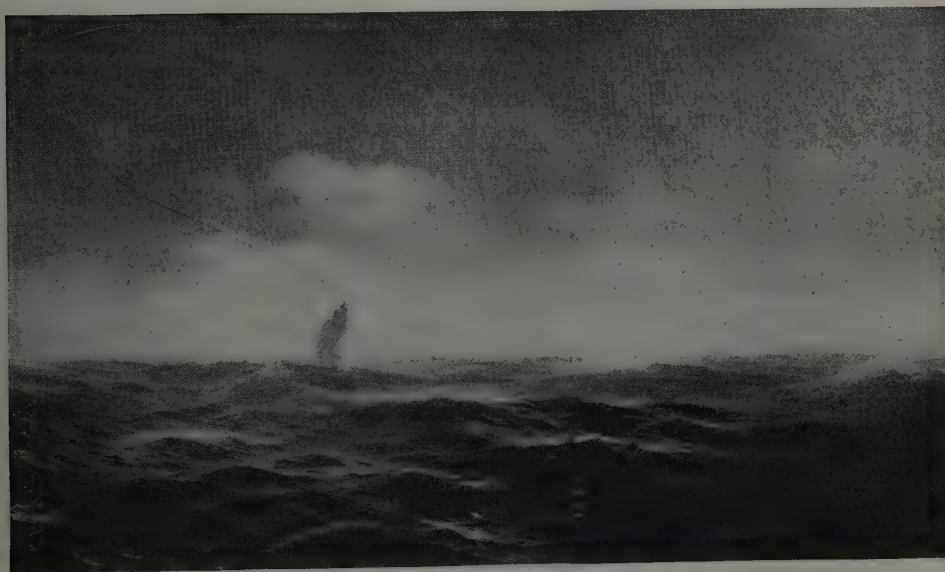
Frank K. M. Rehn: An October Day
The Cleveland Museum of Art



Frank K. M. Rehn: In the Glittering Moonlight
The Corcoran Gallery of Art, Washington



Edward Moran: First Recognition of the American Flag
The Pennsylvania Museum of Art



Edward Moran: The Sea
The National Gallery of Art, Washington

for striking out unexpected and novel effects, unedited passages of brilliant beauty. From the wildernesses of the Province of Quebec and the Adirondacks to the semi-tropical splendors of the Florida quais, the incredible harbors of Nassau and Bermuda, the transparent azure depths of the Caribbean Sea, he ranged far and near, everywhere recording with authority and with the joy of creating those marvels of light and color and atmosphere, running water, palm trees in the trade wind, fathomless blue skies, rushing mountain torrents, and, above and beyond all, the "glad waters of the dark blue sea."

Second only to Winslow Homer in the delineation of surf are Paul Dougherty and Frederick Waugh, both painters of distinct ability. In their pictures of the heavy ground swell dashing upon rocky promontories we find great spirit and vitality, a method of execution full of breadth and *brio*. One cannot contemplate these virile works without a sympathetic reaction to their fine freedom and exuberance, an exhilaration corresponding in kind to the mood induced by the sight of the scene itself, as one watches it and feels the spray and smells the salt air and listens to the thunder of the huge breakers. Dougherty and Waugh need fear no rivals. Winslow Homer was characteristically generous in his praise of these younger colleagues of his. He said, in substance, that there would be no cause for mourning when his time came to lay down his brush forever, so long as such worthy successors were there to carry on.

These men, with Charles H. Woodbury, may be said to be foremost among the contemporary marine artists who have borne forward valiantly the honorable standard and tradition of the craft. Woodbury, a native of the city of Lynn, with a background of scientific education at Tech, and with the perilous endowment of a great facility, had the nerve to turn aside from the too-easy success of his early years, and to go back to fundamentals, eager as he was to do things of permanent value and large significance. Severe training and original thinking have made of him a painter who stands apart. His ambition has been justified and fulfilled. He does not attempt to show us the whole Atlantic Ocean, but gives us stirring hints in a segment—a single wave, perhaps—which carries in itself implications of all the vast sea three thousand miles wide. Most of his works are of this fragmentary but symbolic character; he is a thoroughly modern specialist, working a lode of his own finding. His color is fine and his style has true breadth. He has worked out a complete philosophy of art for himself, and it differs in one important way from most of the philosophies of art with which I am familiar, that is, it seems to work; it seems to meet the requirements of everyday practice. Perhaps this is one of the reasons why he has been such an influential and useful teacher. He has exercised a wide and wholesome influence. For some reason, however, he has not been able to prevent many of his pupils from imitating too closely his own idiom.

It would be interesting but it is not feasible to speak in detail here of the work of the group of marine painters that includes William Ritschel, F. K. M. Rehn, William F. Halsall, Howard Russell Butler, Edward Moran, Emil Carlsen, Walter L. Dean. Many and varied are the phases of sea scenery treated by these men, whose knowledge of the ocean and of ships has been won in many cases by hard experience before the mast, whose painting is entirely worthy of the descendants of Herman Melville and Richard H. Dana, of John Paul Jones and David G. Farragut, of that long line of explorers and naval heroes and rough skippers of merchant vessels whose names are written large in the annals of America's seamen.

Manuscripts of the Middle Ages

By Otto F. Ege

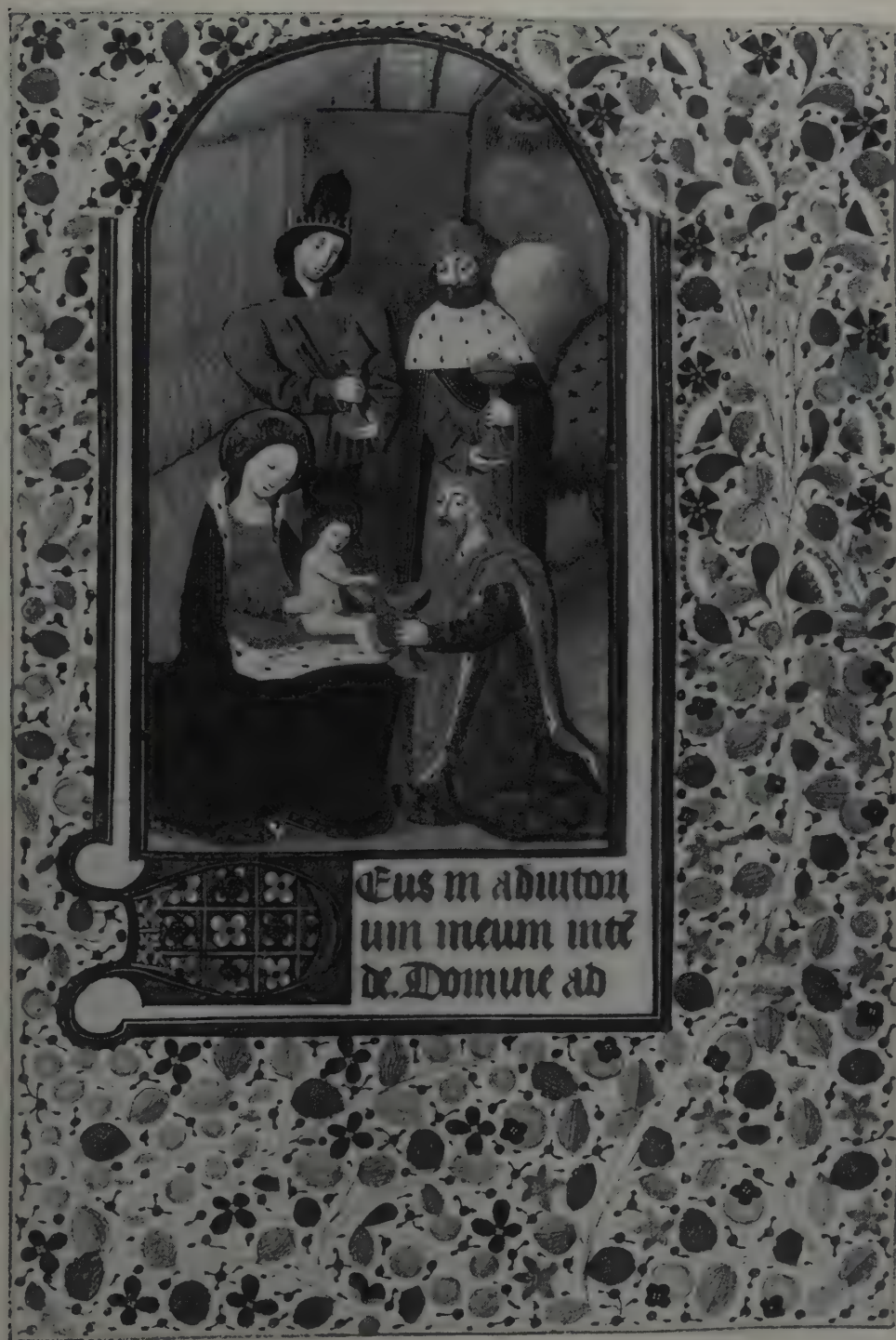
TO name an art or craft that possesses the varied interest found in the study of the books of the Middle Ages is perhaps impossible. With these books are associated not only romance and legend, learning and superstition, art and skill, but also the names of many great men—writers, artists, patrons, and collectors. There are churchmen whose work influenced practically every thought of countless thousands for a millennium, and who were assigned to the hierarchy of the saints: St. Jerome, St. Augustine, St. Benedict, St. Columba. These men, together with others, as Cassiodorus and Pope Gregory, formulated Christianity and ushered in that intensively religious epoch—the Gothic Age. The secular writers also were seldom free from the theological thinking of the time. Occasionally, however, one liberated himself and expressed his individual thoughts in his vernacular, but not without the halo of veneration. No definite authorship can be assigned to such works as *Beowulf*, the *Nibelungenlied*, the *Chanson de Roland*, or parts of the Arthurian Cycle; but the poetical heritage from Dante, Petrarch, and Chaucer, and the philosophic thought of Abelard, Roger Bacon, Aquinas, and Scotus have long been accredited. These men were forerunners of the new era—the humanized and cultured Renaissance. Lack of patience and leisure in the busy world today limit our contact with the writers who couched their thoughts in a verbose Latin, as well as with those who wrote in the vernaculars of long ago. Innumerable contractions and abbreviations employed by the copyists add greatly to the difficulty of reading, especially in the case of the thirteenth-century texts. But, even in our harrassed lives, we sense and acknowledge their great contribution to the progress of mankind. And the art manifested in these books calls forth an ever fresh aesthetic response. Whether the artist is known or unknown, the appeal is as great. The scintillating beauty of burnished gold intermingled with precious pigments, the marvelously wrought miniatures, and the flowing calligraphy—all do honor to the masters of the book. Many of the best manuscripts are definitely known to be the works of Jean Fouquet, Gerard David, are mentioned in the *Cloister and the Hearth*, Guilio Clovio, and *Pol de Limbourg*; others are attributed to the Van Eycks, Fra Angelico, Memlinc, and Metsys, who, if they did not really execute these great works, influenced them to a marked degree. In the majority of cases, the masters' names have been lost—probably not more than a tenth of the great artists who devoted their lives to the enrichment of books have left their names to posterity. They are as little known as those who painted the glass that glorifies the cathedrals, and those who designed and wove the tapestries that enriched the castles of the Gothic Age.

The wealth, skill, and art expended in the making of books in the Middle Ages can be easily explained by the fact that this work had the support of church and state; of monastic schools and universities; of Pope, cardinals, and bishops; and of emperors, great nobles, and merchant princes. Each vied with the other in obtaining the services of the most capable artists and calligraphers, and in purchasing for his library the finest specimens of a previous age. Some of the supreme achievements still extant were executed for Justinian, Charlemagne, and

Lorenzo de Medici. To compile a list of the greatest manuscripts is as futile and thankless a task as to list the world's greatest pictures or books. Nevertheless, no list, however brief, would be likely to omit the intricately ornamented *Book of Kells* in the Irish School of illuminating, the *Vivian Bible* with its architectural ornament of the Byzantine School, the richly floriated and illustrated *Bedford Book of Hours* of the French School, the gem-like *Sforza Book of Hours* of the Italian School, and the famous *Grimani Breviary* of the Netherlands. Is it due to the high regard for the text or the appreciation of the art that so many thousand manuscripts have survived the ravages of time? In the *Bibliothèque Nationale*, there are well over one hundred thousand volumes; in the *British Museum* over seventy thousand; in Munich, as well as in Rome, over fifty thousand; and there are catalogued collections of over thirty thousand in the libraries of Vienna, Brussels, and Berlin, not to mention some of the notable smaller collections as the *Laurentian*, *Ambrosian*, *Escorial*, and *Bodleian*.

America also has noteworthy manuscripts, although the collections are of recent date. These are found in almost every large city, and superb examples are in both the *Morgan Library* in New York City and in the *Huntington Library* in Santa Marino, California. Transplanted to the New World, these manuscripts still possess great charm, but to appreciate fully their real significance one must come upon them unexpectedly on a church holiday in a dimly lighted, incense-fogged Spanish cathedral, or see them chained to the reading stalls in the *Laurentian Library*, or displayed in the *Monastery of San Marco*, Florence. Then, only, does one feel close indeed to their masters or original possessors.

The vagaries of fashion did not leave the holy books untouched. In one century, as the twelfth, the Bibles were large and ponderous; in the next century came the pocket editions written on vellum of India-paper thickness and in a minute hand—fifteen lines to the inch—so small that merely attempting to read a few lines is a severe strain on the eyes. Two centuries later appeared the anti-phonaries as large as three by four feet. These changes can be explained by the fact that the wandering friar of the thirteenth century needed a portable Bible; the choir in the candle-lighted cathedral required larger books. In these centuries the text also changed. The Bible was largely replaced by the *Psalter*, and the latter, in the fifteenth and sixteenth centuries, was generally succeeded by the *Book of Hours* with the calendar of *Saints' Days*, lessons from the Gospels, prayers for the canonical hours, the penitential psalms, and offices for the dead. The handwriting, too, varied from century to century as the ideals of beauty changed. The book hand, the chancery or legal hand, and the *littera Romana* (used for papal decrees)—all show an amazing lack of individuality. The Carolingian book hand of France dominated, in its various forms, the national hands of Europe for nearly four centuries, culminating in its finest form in the twelfth century; and it was later revived beautifully by the humanistic scholars early in the fifteenth and again, but less successfully, by the modern educator in the twentieth century. In the thirteenth century, this beautiful script of the age of Charlemagne was for a time supplanted by the angular space-saving black letter now designated as the Gothic. The initial letter conformed less to type and changed far more frequently from one motif to another than handwriting. As time went on, this letter grew larger and larger until it sometimes covered a whole page—this is especially true of the initial letter *B* of *Beatus*, the first word of the *Psalter*. In England, the smaller



Page from a French Book of Hours, about 1435

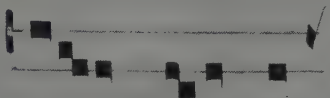

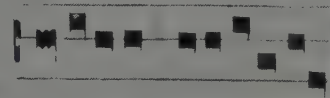
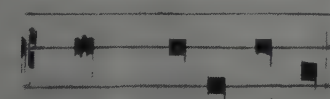
Included in the Exhibition of "Illuminated Manuscripts in Historical Sequence," from the Collection of Otto F. Ege, Now Being Circulated by the American Federation of Arts

initial letters were enriched by pen work in a contrasting color; in France, by pen tracing, often in two colors; and in Italy by pen lacework. In one century, interlaced bands created the initial; in another, elaborate interlacements formed the backgrounds; colored letters on gold backgrounds gave place to gold letters on colored backgrounds; diapered backgrounds changed to historiated forms, and these later to illustrations. One of the surest indices for allocating a manuscript to a certain province and period is the initial letter. For several centuries the style of ornament reflected the work of the architect, then successively that of the glass-worker, the enamelist, the metal worker, and finally, very strongly, that of the painter. Certain colors and schemes had their vogue in manuscripts. Dyed parchment, the use of minium, lapis blue, a crude green, soft, delicate grays, lavender, and salmon pink dominated the color expression of various places. Paquin, Worth, or any modern arbiter of style never exerted his influence so completely as the spirit of the different centuries upon the make-up of the book in the Middle Ages—even to the way of indicating quotations, or to the drawing of an eye.

Evolution continually at work with its law of change affected the manuscript in many ways. With the dissolution of the Roman Empire, the power of the Church was established, and this was later superseded by a new state. Under these influences, texts changed from classical learning to religious writing, which was in turn followed by the humanist learning. The format and art reflect the various types of text. Natural evolution through experience is found in nearly all the arts and crafts involved. Gold was first used as a powder, then as a leaf, which was later burnished, tooled, and etched. The interlaced bands that at first ended in geometric forms became grotesque heads, and then hybrids. These freed themselves into elongated human beings with almost Egyptian stiffness and lack of expression. As time passed the figures began to move about awkwardly, with schematic gestures, but with no individuality. By the beginning of the fifteenth century, however, they became definite personages with actions and emotions—living *en rapport* with their times—anachronistic to an extreme degree. Miniature painting and decorative borders followed a course of development similar to that of painting on stained glass, weaving of tapestry, and working of metal—from a beautiful stylization to a striving for a false standard of beauty—the illusion of realism. For a short time, the manuscript was flattered by being imitated by the printed book, and about 1600 when manuscript writing was dying, the scribe sometimes foolishly tried to imitate typography.

Curious things are encountered in manuscripts. It is difficult to reconcile in the same page the appearance of a religious subject like the crucifixion, and a humorous or even irreverent illustration showing a foible of the clergy, the natural feud between the mouse and the cat, the imitative nature of the monkey or ape, or an amusing scene of the hunt. The holy pictures are usually drawn with a formal technique and the humorous ones with a free and spirited draftsmanship. Occasionally the reader is provoked and puzzled at the stupidity of monks who erased a classical text of great importance to rewrite shallow commentaries on the skin. Modern science, however, is making it possible to decipher many of the underwritings on these palimpsests.

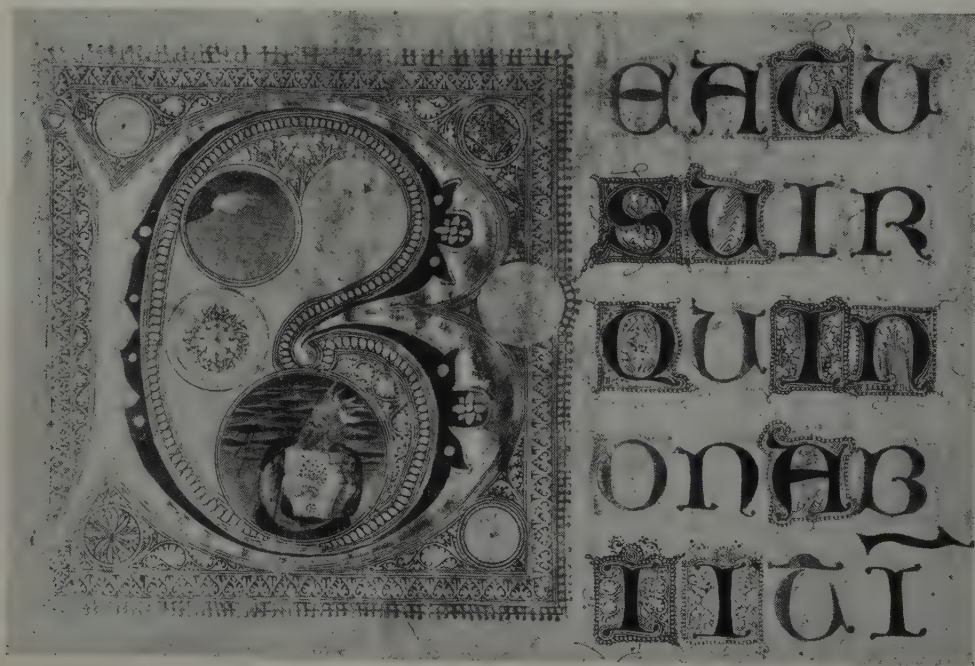
Writing and reading have been differently regarded and respected in different countries and ages. In many countries, the written book was held as a fetish. This is especially true in China where calligraphers were the most honored of all


 : Vire. pasc. a.
 dño dco sa

 lutari mco. ps.

 Magnificat
 F. tra. Q. ita.
 No uis. an.

 : Exchificaucit
 domus in
 uanum la
 borauit q
 edificat eas.
 Non sfunct. Nisi domus

their artists. The Chinese still speak of writing a picture. In India, the Mahabarata states that those who write or sell the Veda are condemned to hell. In early days of chivalry, it was considered unmanly for a knight to read, but about the year 1400 reading began to be regarded as an accomplishment of which to be justly proud.

The value of a manuscript is always interesting to the layman. In 1054, one was sold by a monk for a large vineyard covering the slope of a hill; in 1057, a nun sold a Bible for a farm; in 1300, a *Corpus Juris* was sold for one thousand gulden; and, in 1460, a book of homilies was sold to the Countess of Anjou for two hundred sheep and ten measures of grain. The Elector of Bavaria offered a town for a single book, but the monks, realizing that he could easily retake the town, had sufficient foresight to refuse the offer.

Manuscripts mirror history. They record and reflect the learning, religions and social state of Europe from the fourth to the fifteenth century, until the printing press, with its cheaper production and large output, became the victorious competitor. Printing, however, was not without opposition. In its early days, Corvinus of Hungary, Alphonso of Naples, and the Duke of Urbino were champions of the manuscript and refused the establishment of a press in their provinces. At the end of the last century, William Morris made us conscious of the drabness and sheer ugliness of the printed book and started a revival, trying to embody many of the aspects of the fourteenth-century manuscript in modern printing. He at least urged us to strive again for beauty in books, and our best present-day printers are, in their own way, endeavoring to incorporate beauty as did the scribes of the Middle Ages.



Part of a Large Choir Leaf, Italian, about 1440

Collection of Otto F. Ege

The Witt Library of Reproductions

By Sir Robert Witt

MANY of the organizations that take shape and develop in later life spring from ideas that occur in our early days, and the foundation of the Witt Library may be said to have been laid, well and truly, I hope, in undergraduate days at Oxford. But though the main lines were then determined, it was only the proverbial grain of mustard seed that was visible and there could be no conception in my mind of the plant into which it was destined to grow.

Scattered photographs acquired on travels abroad, combined with similar oddments brought together by my wife, and a German publication of the late eighties, *The Classical Picture Gallery*, formed the modest nucleus. At the outset, it could easily be housed in a good-sized cupboard; as time passed a small room became necessary, later a larger, while, in the course of the years that steal upon us almost unawares, it has come almost to fill a house in a green London Square, including not only the main library but also the hall, dining-room, and even the old-fashioned kitchen-basement.

The original plan included photographs of works of art of all kinds. The plan was a glorious one, but it soon became evident, even to my youthful enthusiasm, that to carry it out would need a vast institution, not a private home, and it was therefore not long before I felt constrained, after a severe struggle, to limit the scope to paintings and drawings, leaving to other enterprising spirits the formation of similar accumulation of material of the remaining branches of art: architecture, sculpture, furniture, tapestries, manuscripts, pottery, glass, and so forth. It seemed wiser, and I have never regretted that decision, to represent one branch with more or less completeness than to attempt the splendid but hopeless task of covering the whole field of art.

To give some brief description of the Library, it contains some four hundred thousand photographic or other reproductions of paintings and drawings of Western art from the twelfth century to the present day. Eastern art forms a field of its own outside our scope. These photographs are mounted on loose sheets of brown paper, twelve and a half by nine and a half inches, and are contained in light cardboard boxes, a box holding about a hundred reproductions. The artists represented number some seventeen thousand, five hundred. A catalogue (with supplement), giving the name of every artist, his dates of birth and death or activity, together with the school to which he belongs, has been privately printed and is available for those who use the Library.

The Library catalogues itself. The arrangement is, in the first instance, by school; in the second, under the name of the artist placed alphabetically. In the case of each artist, the material is arranged according to subject, that being the only truly scientific basis. This arrangement by subject enables any particular photograph required to be placed on the table for study within a matter of some thirty seconds. This is true however richly represented the artist may be. Rubens and Rembrandt are the most prolific of all. About three thousand reproductions of paintings and drawings by each of these great men are available, not all of them

from the hands of the masters to be sure, but attributed to them or from their studios. The Library thus plays the part of a great dictionary of paintings and drawings, in which each may be sought as one looks up a word and found in the minimum of time.

What is the material of which the Library is formed? In the first place, photographs of the great photograph-publishing firms, like Alinari, Anderson, Brogi, Braun, Bruckmann, Hanfstaengl and the like, these of course being mostly of pictures and drawings from the great *public* galleries and museums throughout the world. Next, illustrations of every kind cut from sale catalogues, representing the contents of the *private* collections that are offered from time to time by auction, as also from the privately published catalogues of such collections. Lastly, illustrations culled from art publications of all kinds; books, including both monographs and general works, periodicals, magazines, and newspapers. Wherever illustrations are printed back-to-back, two copies of the work are necessarily required for dissection, a source of heavy additional expense to the Library. Engravings and reproductions of engravings after paintings and drawings are within our scope. X-ray photographs and examples of micro-photography are also included and prove of great value on what may be called the pathological or detective side of art.

Modern pictures up to the present day are included, though necessarily to a limited extent. Any artist represented in his own National Gallery or included in standard works of reference is considered worthy of inclusion.

There is and can be no finality. Material arrives continuously from every side, those who use the Library most frequently reciprocating generously with new material, which again inures for the benefit of the donor as well as of others. Progress is reckoned by some hundreds of additions per month.

On each photograph is recorded the name of the artist, the title, the place where owned or exhibited or the sale in which it has figured, together with such other particulars as date, size, signature, and, where the picture is attributed to more than one painter, the name of such other painter and any suitable critical material. Clippings are added wherever desirable. Criticism is continually waging a war of attributions and it is a war that will never end in peace. In some cases a photograph may be included half a dozen times or more under the names of various artists to whom the picture is ascribed by this or that authority. Is not the war-song of the art critic something to this effect?

This picture cannot be by A,
Although 'tis signed by Painter B,
And bears the brushmarks, too, of C,
It must be by the Painter D
Under the influence of E.

Nor is this warfare as modern as is commonly believed. "The second and best manner of Baldovinetti" sounds like a recent quotation from THE AMERICAN MAGAZINE OF ART, but actually the words were written by Hogarth in 1737.

Drawings in particular, from their very nature, can be reproduced photographically and otherwise with a perfection that is unobtainable in the case of a painting, so that the student has in the reproduction in his hands almost the quality, texture, and artistic value of the original. Moreover, in that they are often the first design for the finished picture or show the various essays and at-



The Witt Library in 1915
From a Drawing by Muirhead Bone

tempts in which the artist's mind was feeling its way towards the desired composition, drawings have an interest of their own by no means second to that of the ultimate painting.

Apart from the correspondence, which is voluminous and in many languages, from every corner of the civilized globe, the Library is used by all and sundry and seems to have become an object of pilgrimage by men and women the world over. Collectors, critics, dealers, writers of biographies and monographs, students, artists—all these find the material here for what concerns them. A dealer may be thinking of buying a picture that he believes to be unique until he finds in the Library a photograph, or even several, of the same composition—different versions, perhaps copies or replicas, sometimes even forgeries. Many such warnings have been found and acted upon. Owners of pictures who cannot identify the artist or the subject are helped to do so here by research and comparison. Scarcely any writer of a monograph or biography fails to find, in a few minutes, material for which he might otherwise have to search in all the public libraries of Europe and America; for in none of these has the principle of dissecting every publication containing a reproduction and thus bringing the material together under the name of the artist been ruthlessly, systematically, and persistently carried out. For public institutions may not as a rule cut to pieces the publications in their hands, and only in this way can the material be concentrated and suitably arranged.

Experience and the expressed needs of visitors show that the quantity of the total material assembled is of far more importance than the size or character of each individual reproduction. The demand is almost always for reproductions of any sort of kind, size or shape, by the hundred, rather than for large and elaborate

photographs by the dozen. Yet better photographs are constantly being substituted for reproductions of inferior quality. Large photographs are either folded or used as details in connections with reproductions of the whole.

Again, the demand is by no means only or even mainly for reproductions of famous, authentic, or identified pictures but for school works, alternate versions, copies, replicas, and lost originals, "little masters" as well as great, unbaptised and unidentified waifs and strays and the like. Of many paintings and drawings the only record available consists of photographs in such a library, the original works having long ago disappeared into space since they were caught, as it were, on the wing and recorded.

The problems of forgeries, pastiches, alterations, restorations, repaints, and such can be studied here with both profit and amusement. The Library often contains a photograph of a picture showing clearly the signature of an artist who may be a man of secondary importance and small reputation. But it may also include a photograph of the same picture taken subsequently, showing that the original signature has been removed by some wily and unscrupulous ruffian and the forged name of a great master added in its place. Similarly, successive photographs show alterations added or removed since the first record was obtained. The pedigree of the picture, its life history, passing from collection to collection, through sale after sale, is also recorded to the interest of the collector. Collections are continually being formed, broken up and dispersed, and the recording of their peregrinations involves constant labor and research. Not a collector in the world but may find here a record of the early history, travels, and adventures of many a work that he is proud to hang upon his walls.

In America, the Frick Art Reference Library, most generously endowed by Helen Frick, was founded upon the methods of the Witt Library and has now extended its scope to include sculpture. It has been a matter of pride as well as of pleasure to the writer to have been, from the first, associated with its formation and development. The splendor of its housing and equipment and the resources so lavishly and wisely placed at its disposal to enable it to complement the magnificent Henry Clay Frick Collection* of pictures compel heart-felt admiration. The Fogg Art Museum and the University of Chicago are working in the same direction.

In Japan, Professor Yukio Yashiro, author of the great book on Botticelli, is, at the University of Tokio, forming a library that he describes as "a Witt Library in Japan."

In Europe, on the other hand, while many institutions have collected more or less photographic material, and some, like the Doucet Library, now transferred to the University of Paris, at one time made a special feature of photographing extensively, there would seem to be ample opportunity for others to work upon similar lines. I trust such collections will before long be formed to deal with architecture, ceramics, tapestries, and all the other branches of art.

The drawing, illustrated here, by Muirhead Bone, one of the most famous draughtsmen and etchers in the United Kingdom, gives a brilliant impression of the Library in 1915 and is a miracle of drawing, revealing what the lead pencil can achieve unaided in rendering space, light, and color.

*Since the writing of this article we regret to say that Mrs. Frick has died, leaving the Collection in the hands of trustees to be used for the benefit of the citizens of New York.—*Editor*

EDITORIALS

Note on the New Type

CENTAUR, the type which appears in the MAGAZINE for the first time in this number, was designed about fifteen years ago by Bruce Rogers. It was first used in George B. Ives' translation of *The Centaur* by Maurice Guerin—whence the name. A page printed in Centaur is unusually even in color; no outstanding element of design in any letter interferes with complete legibility—which is, after all, the supreme test of any type-face. Centaur is a refinement of Mr. Roger's Montaigne type, first cut in 1902, and is, therefore, directly inspired by the face used in Nicolas Jenson's *Eusebius*. It retains much of the feeling of the early humanistic letters of Venice; but it has an elegance which seems to have been derived from the types of the accomplished French type-founders of the sixteenth century. D. B. Updike writes of it in his authoritative work, *Printing Types, Their History, Forms and Use*: "... It appears to me one of the best roman fonts yet designed in America—and, of its kind, the best anywhere."

It is interesting to remember that Mr. Rogers helped Miss Mechlin by designing and laying out the first issue of the Magazine twenty-two years ago. The recent changes in the Magazine have been made under the direction of Carl Purington Rollins, Printer to Yale University, who has long been a friend of, and who was once associated with, Mr. Rogers. The same tradition of typographical excellence has been and will be continuously followed.

Anecdote

A week or so ago I had lunch with a young man who is an assistant curator in one of the larger American art museums. We were talking of some of the interesting human reactions that we had seen in art galleries, reactions to various works of art. Some of them were funny and some quite the opposite. The one that has remained in my mind most vividly was told by my friend in words very much like these: "One cold day last winter," he began, "there was the usual number of idle people wandering aimlessly around our building enjoying the warmth. I happened to notice one man particularly because he seemed more intense, less haphazard, than the others of his type. He was standing beside a picture in an exhibition of paintings by present-day Americans, the kind of exhibition that varies from the academic to the 'modernistic.'

The picture that drew him was a freely drawn, rather gruesome scene of an open square in the poor part of some city. It was not at all the kind of pretty picture that usually attracts the man on the street. It had apparently been painted from a third-or fourth-floor window overlooking the square. To the right, several gaunt trees were outlined against the dirty snow on the ground. A row of brownstone houses formed a background the whole width of the canvas. At the left a building that seemed to be a mission, for it was surmounted by a cross, hunched a little higher under the dismal sky. A long queue of desolate black figures reached from the mission's door in a straggling line about halfway across the picture. It was called *Hunger*, I believe—at the moment I cannot remember who did it. The man turned away just as I came by. I suppose he guessed me to be an official from the portfolio that I had under my arm, for he asked me very politely where he should go to apply for a job. For a moment I felt a little hesitation in directing him to the proper office, but—he seemed neat and self-respecting—and hungry. A week or so later I saw that there was a new custodian in the decorative arts section and his face looked familiar. I spoke to him and he thanked me, illogically enough, for his job. 'I hate to ask another favor, sir, but could I be shifted into the gallery where that picture is with the bread-line? This furniture will be here right along and that exhibition leaves in two weeks.' I told him to see the superintendent about it and that I would say a word or two myself. I did so. Sometimes passing through that gallery when there were few people in it, I saw him looking with deep attention at one or another of those pictures."

Whether the custodian had come there for the warmth of the building alone or because he had learned of a vacancy I do not know. Perhaps it was for a combination of these reasons. At any rate this one incident can be taken as a reasonably fair example of the interest that the arts can arouse in the man on the street. What doubt can there be that this man's first experience, the catching and holding of his attention, occurs again and again to other men? The fact that the added impetus of his need for a job and the interest of my friend in his particular case helped this man to retain and broaden his interest does not rob his original interest of significance. The fact that the first impulse of so many people is not more often made vital to the individual and thus useful to society is a minor

tragedy. The tragedy assumes Titanic proportions when one remembers the great number of people who have had their first interest killed by a certain rarified atmosphere. It hardly seems necessary to mention here the multitude whose interest has never been caught for a moment.

In these days of widespread enforced idleness, those of us who can, in any small way, turn leisure from a complete disaster into a recreational interlude are under a redoubled obligation to do so. Obviously bare material needs of warmth and food come first; it would be fanatical to suggest that a water color of a sun-bathed island in the Indies could make a cold man warm or that a painting of a well-fed group around a dining table could fill a starving man's stomach. But after a man is made as comfortable as possible much can be done to give him a new richness of mental and emotional life. The socio-political bearings of this question on many practical problems of the day are interesting. It is conceivable that an imagination aroused by the positive interests afforded by museums, libraries, and schools in so many communities is less likely to fall prey to the negative suggestions of unrest. And those people who find in times of hardship an enthusiasm for the various arts will not lose this enthusiasm in other, better days. Although they may have less leisure they will be able to use it more profitably, thereby turning what seems to be an unmitigated hardship into a future blessing.

The Pleasures of Collecting

Just what pleasures can be gained from the arts? They are primarily aesthetic, no doubt, but there are more approaches to this ideal attitude than some admit. The collector's approach which contains pride of ownership is essentially good if based on individual precepts of taste. It supplements the purely aesthetic pleasure of seeing a work of art in the restrictive setting of a museum. Few of us have the ability to carry away something of its beauty when we leave. After all, a keen feeling of satisfaction comes with our first acquisition, however simple and inexpensive the object may be, which springs from the realization that this thing is ours. We can live with it intimately, learn to see its variations in different lights and positions. This first step is most thrilling when it represents our own

choice, the beginnings of our individual taste. Later, of course, we may relegate some early acquisitions to a pleasant limbo, after our taste has become surer. As this surety develops we may go back to the museum and because of heightened appreciation be able to bring away more in our minds.

But it is not so much the actual possession as the privileges of possession that make collecting fascinating. A small bronze or a piece of porcelain or pottery can teach us much. When we hold it in our hands and feel its planes, surfaces, and contours, its essential form is made real to us. Our fingers become wise so that they can find a falsity of form. In this way another sense is brought into play.

A print, a water color, a pastel, an oil, a drawing—any of these can best be judged by the test of intimacy which only living with them can make valid. Placing them in a room so as to aid in decoration and at the same time bring out the best qualities of the picture in relation to the other things about it—this is one of the fascinating privileges of a collector.

Now-a-days with conditions generally so ruthless and unsettled, there are great sums lying idle in banks, bringing more worry than satisfaction. Idleness is usually abhorrent. Using part of this otherwise unusable money in the purchase of works of art would be, in reality, giving it a double task. It would bring the obvious pleasure of vitally personal contact with the objects themselves; also, one would feel a sense of relief in the realization that money used to buy these works of able artists (even those little known) would be earning at a good rate of interest. We have all heard of amazing appreciation in the monetary value of certain works of art such as a lithograph bought on publication for forty-five dollars which could have been sold, had the owner wished, for twenty-five hundred dollars within five years. That is an appreciation of just over fifty-five hundred per cent. Increase in value is, of course, not often as spectacular as that. None the less, if tasteful care is used, a gratifyingly safe profit may be realized on money invested in this way. At this season, with Christmas drawing near, it might well be remembered that works of art and handicrafts have a two-fold value as holiday gifts—if, having gone through the joy of acquisition, you can bear to part with them.

MUSIC

AUGUSTUS DELAFIELD ZANZIG ASSOCIATE EDITOR



*Luca della Robbia: Bas-relief
Museo di Santa Maria del Fiore*

Music in the Home

By Edward Yeomans

IT will be the common experience of the reader that when he feels very keenly about something—something that to him is of vital interest and that, therefore, polarizes his mind, as it were, and focuses it strongly on this subject, he will, at the same time, have a sense of incompetence to state the case adequately. He will be afraid that he may do his precious cause more harm than good by the manner of his presentation or the matter of his argument—by misapplying the emphasis, by failure to produce the unanswerable.

This matter of music in the family is only one phase of the whole family problem, which is how to secure families that are wholly good for children. How many are? Is yours? What proportion of all the children in this country get from their family life what they need in order to fulfill themselves, in order to realize all their potentialities? Would you dare to say ten per cent? Wouldn't that be a gross exaggeration and wouldn't one in ten thousand also be fantastic?

Why not more? Undoubtedly because we are all caught in the nets of circumstance; time and chance affect all of us—and we are what we have to be. "Ev'rything done fix!" said Uncle Remus. "Ah am what ah am, an' ah can't be no am-er. You is what you is—an' you can't be no is-er."

Fate is no illusion; will any one undertake to say how much and just where free will modifies the pattern? And yet, let us say, here is a case where we propose to circumvent fate by *willing*. We will that human beings, now children—now little children in the primary grades—shall make better parents in some important respects than their parents have been—especially if their parents are among those who do not consider music an exceedingly important ingredient in the mixture we call life and indispensable in any education worthy of the name.

And we mean music participated in and not merely listened to and "appreciated." Also we mean the best music, not the second best, and emphatically not the third best, which is the music of popular consumption. Very good—this we have willed—and we get our "place to stand," on the fulcrum of the best, and nowhere else.

In music for children the best is undoubtedly the music of which the survival value has enabled it to last for centuries, after all the poor stuff has dropped through the vibrating screen of the days, whose process is slow but sure.

From this precious store of screenings we pick what we need not because we are "highbrow" but because we find that this has lasted only because it had beauty, however simple, and because beauty is what men and women and children have always lived on—though they never quite knew it—and will always live on till the end of time. Take this diet away, whether in the form of music, or literature, or human ideals and conduct, or any art, and you starve the spirit until, in a kind of desperation due to this malnutrition, it is capable of any extravagance of frenzy—such as dissipation, money madness, and war.

This is our first argument: namely, that we are dealing with what might be called the vitamins of the soul, without which there can be no spiritual health. The second argument is that this nutritive material shall be used in schools to

the exclusion of all the non-nutritive; and the third that the practice of so-called "home work" in text books be much reduced and finally abolished in order that this music may be practised at home, with the parents or without. There are, of course, various other arts that would profit enormously by the abolition of home work, such as the manual arts and the art of reading.

If *willing* to slay the Goliath of scholastic complacency could do it, he would now drop dead, and we would certainly cut his head off forthwith. But I am conscious of the fact that the giant is backed by all the encampment of scholastic respectability as well as Philistia, and that his armor will not be even dented by my stone, should it hit him at all.

I might, perhaps, at this point, give some pictures from my experience of families who made music part of their daily life and who found, as time went on, that this association in musical interest and performance was the most permanent of bonds, and seemed a complete insurance against the disintegration of a group that tends more and more to grow apart as the years of adolescence merge into maturity. I could tell of fathers and mothers, brothers and sisters, uncles and aunts, in ages between fourteen or less and seventy or more, finding a companionship of incalculable value to each individual through this medium, a medium for which there is no substitute whatever.

There is something about the relationship in the family nowadays that makes it subject to the second law of thermodynamics: it tends to run down; it is always threatened by inertia, by loss of potential. And this is because the life of the group is not fed from inexhaustible sources. It is because the group is not sufficiently related to large enough things, but is related very obviously to small things. The leisure time for such groups is very naturally drained away by diversions. Music of the sort I am speaking of is not a diversion. It is a re-creation. It prevents this "running down" process whereas diversions do not.

I have a letter from an American boy in Bavaria who is bicycling through the Bavarian mountains. He is not a sentimentalist, but a medical student. He says, "On Sunday, by the side of the road, people had stopped and were singing part songs—one man leading. We dropped our bicycles and joined in—everybody that came along joined in. It was great. It looked like a stage affair, perhaps for our benefit—all those Bavarians in green coats, bright vests, and leather shorts, feathers in peaked caps. It didn't seem possible that this was the natural thing in Bavaria; that this was a fine day, and that singing fine music on a fine day was the very best way to celebrate. But it was possible—and natural. Come on America! —what have you to offer? Answer, nothing."

This boy had only the "advantages" that every boy and girl should have. He was exposed from childhood to good music in school and at home and in the most natural manner—in an inevitable process—sang, played the violin and viola, and danced the English country dances. When I see this boy with his brother, who is a cello player, and their friends, sitting down weekly before the scores of Haydn, Mozart, and Beethoven string quartets and quintets, I know that something has been done that will not only last but will increase in value as the years go by when they more and more need compensations "for the shortcomings of the day and the meannesses of labor and traffic."

These boys have spent their summers in a small Massachusetts town by the sea, and these summers have been a wholesome mixture of salt water, books, and

music. An old barn was transformed into a music room upstairs and a workshop downstairs. There were very occasional plays on the stage, but more often string quartets, and on Sundays the young people of the summer colony and as many natives as desired came from four till six and sang chorals and madrigals and afterward danced the English country dances. It was good for everybody and, pitifully enough, a novel experience for all but a few.

Summer after summer goes by in places where girls and boys are assembled not only occasionally but regularly and in great need of something like this. And there is such a spontaneous appetite for it, too—each one immensely interested in trying to sing his or her part as well as possible and exhilarated when the result produced is something approaching the beautiful. So happy has this group been to keep these engagements year after year that they now sing Orlando Gibbons's "Silver Swan," and Mozart's "Ave Maria," and Bach's "Jesu, Joy of Man's Desiring," and a great many other things, with strings and piano to assist, very well indeed. Whether in summer or winter homes, the more of this the better. What will you substitute that is quite as good?

I can say that I have seen one thing similar in its effect, but of a very different sort. This was a crowd of boys and girls on winter Sunday mornings in the North Station in Boston, sometimes seven hundred or more, all dressed in ski costume and with skis and luncheons on their backs, about to take the train to the mountains of New Hampshire for a day on the deep snow and among the pointed spruces and blue shadows of that silent land. In the faces and bearing of those children one saw the same thing that is present when people sing and play together—the profound joy of becoming part of something both large and beautiful enough to satisfy the inmost person.

And this person is always young. This part of a man has nothing to do with time—provided it is fed. When you meet an old man whose zest is still keen, who is awakened from any lethargy by talk of music and the sound of music, whose expression changes when you speak of adventures by sea or land and of the spiritual adventures in books—then you know that this man has kept the way back to the springs of life open for his constant passage.

There are other things besides music that will compensate, to be sure. There are handicrafts of various sorts; and there is a love of nature so enthralling that it requires a Hudson to express it, as he did so magically in *Green Mansions*.

But I think music will last longer and exhilarate more; and it is greatly to be desired that every child—not "privileged" children only—be released more and more from the utterly non-nutritive diet of the conventional school programme and allowed time, in school and at home, to grow in grace as in stature. What is that—a pious sentiment? It sounds so, for the phrase "grow in grace" is not generally used by educators. But I hope the reader will quite understand that such a growth is the *natural* thing, that any other is unnatural, defeats the individual and leaves society absolutely unrefreshed by his presence. The future of the world must not be left subject to the distortions and catastrophies of unfed souls.

It is partly a question of proper proportionment of time and partly a matter of finding the right people (and they are all too few) with vitality and imagination of the kind that will make them able to lead us from darkness into light. Today so many million children of light are left in the dark to die there—and that is the tragedy of it.

SCULPTURE



*A. Stirling Calder: The Ericsson
Memorial*

The Ericsson Memorial for Iceland

By Dorothy Grafly

FAR back in the history of the new world, shrouded in legendary mists, stands the intriguing figure of Leif Ericsson, the Viking leader who, in his zest to spread Christianity through the chill lands of the north, was blown from his course at sea to discover North America.

In 1929, when Iceland was about to celebrate the one-thousandth anniversary of the founding of the Althing, her parliament, an invitation was sent to the United States Government to participate in the festivities. The invitation, when transmitted to Congress, resulted in a proposal to supplement actual participation with a gift, and the President was authorized by Public Resolution Number Eighteen of the Seventy-first Congress, approved June 21, 1929, "to procure a suitable statue or other memorial of Leif Ericsson and present the same as a gift of the American people to the people of Iceland."

Too little time would elapse, however, between the passage of the resolution and the celebration at Reykjavik, Iceland, in June, 1930, to permit the shaping of a monument, and, at that event, America's official representatives could only make addresses of presentation and dedication. The American delegation, composed largely of citizens of Scandinavian descent, had, as its chairman, Peter Norbeck of South Dakota, United States Senator, and, as its speakers, O. P. Burtness of North Dakota, a member of the House of Representatives; and Sveinbjorn Johnson of Urbana, Illinois.

It was felt that in the character of Leif Ericsson might be found the logical as well as the historical link between Iceland and the American continent, and A. Stirling Calder, American sculptor, was commissioned by the Department of State to execute the memorial.

In creating a monument to the Norse adventurer, the sculptor was freed from the usual limitations attending a portrait statue by virtue of the scant historic information and the wealth of legend built around this astonishing character.

Ericsson looms in history as a mighty navigator, and the first aggressive Christian to come from the primitive North. He used conquest and discovery to spread his gospel, figuratively bearing in one hand the Cross and in the other the sword. Force was the order of the day, and Ericsson did not hesitate to use it, although he is set forth in the sagas as having been the first humane Viking to rescue a shipwrecked crew at sea, an act unprecedented in his own day.

This great man, towering morally and physically above the men of his time, meriting the rough affection of those who were his followers, and who called him "Leif the Lucky," sea rover and explorer, offers subject material of epic stamp.

The site chosen for the monument overlooks Reykjavik on the crest of Jonsson Museum Hill, named in honor of the Icelandic sculptor Einar Jonsson, whose home now constitutes a memorial gallery for the public display of his work.

Any statue thus placed dominates the surrounding country. Both site and subject, therefore, required the creation of an heroic figure; while Ericsson's fame as a seaman suggests the design value of old Viking ships. The great Norseman spent his life at sea, and the logical support for his figure is the prow of a ship.



A. Stirling Calder: The Ericsson Memorial

"I believe," says the sculptor, A. Stirling Calder, "that statue and pedestal must constitute a unified design with the chief interest focussed upon the figure. I have analyzed the character of the Norse Viking ships in which the upward rake of the prow is so important, and have designed a granite pedestal of simple, sheer lines and surfaces. On this stands the primitive navigator, the figurehead, as it were, on his path-making ship. He stands eagerly, well-braced on seamen's legs, clad in Viking mail, helmet and cloak, a long-handled axe in his right hand, a crucifix in his left. I have portrayed him as an intrepid hero, and as a young man."

Pedestal and figure rise to a height of some twenty-five feet, while the lines of the figure leap upward from the support of the lines dominating the pedestal design. The effect is that of a nautical surge, bearing the message of the towering



A. Stirling Calder: The Ericsson Memorial

figure braced against the winds and supported in movement by the diagonal parallels of the axe at one side and the sword at the other, any severity of lines and angles being tempered by the decorative ripple of the coat of mail and the fugue-like repetition of fish and wave motifs throughout the monument from the base of the pedestal to the fish-head design of the axe.

The figure of Ericsson is now being cast in bronze. The pedestal, cut of Texas red granite in Brattleboro, Vermont, has been shipped to Iceland, and the entire memorial should, early in December, take its place on Jonsson Museum Hill as the gift of the American people.

ART IN RURAL LIFE



Horatio Walker: Boy Feeding Calves

[EDITORIAL NOTE: One of the very important problems facing this country is that of keeping, and in some cases restoring, a more just balance between rural and urban populations. In the last decade there has been a pronounced migration toward the cities, toward the centers where the advantages of civilization exist and can be more or less readily obtained. Among these advantages the various arts are coming to hold a more and more important place. However the problem of giving these same advantages to inhabitants of rural districts is rather different and presents many difficult aspects. It is almost a virgin field of endeavor, this attempt to bring some feeling for the arts to those to whom agricultural magazines and county papers are often the only sources of illustrated material. This subject was discussed at a session of the Annual Convention of the American Federation of Arts held at the Brooklyn Museum in May, 1931. The four papers which follow, in somewhat condensed form, were presented at this session. It seems to us that they indicate the importance of this subject and the great need of developing constructive programmes especially prepared to meet existing local conditions. By giving the people of rural North America diversified opportunities to discover the important place which the arts can take in their individual and communal lives, symmetrical balance between the numbers of city- and country-dwellers may be restored.]

A State University Reaches Out

By Philip A. Parsons

Dean of the School of Applied Social Science, University of Oregon

SINCE his inauguration as President of the University of Oregon in the fall of 1926, Arnold Bennett Hall has had in mind a plan for building the University into the lives of the people of the state. We are not here concerned with his larger programme, but a brief history of an important part of it will provide an enlightening background for this paper which deals with certain aspects of the plan that concern this Federation.

Approximately fifteen years ago, there was created in the University a School of Sociology, in the hope that some day it might play an important part in directing the civilization in a still-youthful state. In 1919, at the request of the progressive social agencies of Portland and the State of Oregon, the University established the School of Social Work. In the first announcement of that school appeared a statement somewhat as follows:

The objects of the School shall be to train social workers as personnel for the coöperating agencies of Portland and the state; and to coördinate the work of agencies into a uniform programme.

The duties of the Director of the School of Social Work were conceived of as follows:

The Director of the School shall act as advisor and consultant to the social agencies; he shall have in mind the preparation of a plan for keeping the welfare programme of the state up to modern standards of social work. In short, he was to be the one person thinking in terms of the state as a whole rather than in terms of any single agency.

In 1929, the President of the University commissioned the Dean of the School of Social Work to present a plan combining the functions of the School of Sociology and the School of Social Work. The result was the creation in June, 1929, of the School of Applied Social Science, with divisions in Eugene and Portland. The Portland division contains the Department of Social Work Training, the Department of Nursing and Health Education, and a branch of the research division and the Department of Public Service. In Eugene, provision was made for the training of rural welfare executives, a department of community organization, a department of personnel training, a research division, a bureau of municipal reference, and a department of public service.

In addition to its former programme of training, the new School found several interesting things waiting to be done. The culmination of ten years of work and planning in the welfare field opened the way for a constructive programme of social welfare. The League of Oregon Cities, composed of fifty-three small towns, petitioned the University to establish a bureau of municipal research and consultation service. The time seemed ripe for a programme of conservation of the state's exceptional resources of a scenic and recreational character, and while the reorganization was in progress a delegation from a group of organized rural communities petitioned the University to provide cultural and social leadership for a vigorous community organization movement. Naturally, all of these came within the province of the School of Applied Social Science.

The next year and a half were spent in studying the general situation, making preliminary local studies, and carrying on experimental activities, feeling our way toward a programme behind which the resources of the University might be mobilized. As a result, the present five-year plan has gradually taken shape. It cannot yet be said to have taken final form, but it at least provides a working basis for procedure. I shall present the general plan only in outline and proceed to a more detailed description of that part of it with which you are most concerned. A syllabus of the entire programme will be provided to any one on request. The plan as here set forth is tentative and adaptable to conditions as we determine them.

The programme has four main divisions:

1. *Community Service.* To provide leadership for a vigorous and spontaneous community organization movement in the state affecting rural communities, most of which are in the open country or in villages of four hundred persons or less. To extend the benefits of higher culture to these communities. To stimulate an interest in health and recreation and to encourage creative effort and coöperative enterprise along cultural and economic lines.

2. *An Effective Coördination of Social Resources.* This part of the plan undertakes to coördinate the programmes of the public and private welfare agencies of the state and to provide a more effective application of them to the individual communities, especially those in the country and small towns.

3. *Municipal Research and Consultation Service.* To provide research and consultation service to approximately one hundred towns, most of which have less than one thousand inhabitants, a few between three thousand and five thousand, and not more than half a dozen of them more than ten thousand. All but the larger ones are affected by the community-organization movement outlined above, but in addition stand in need of research and consultation service.

4. *Appreciation, Utilization, and Conservation of Natural Civic Resources.* Few states are as abundantly blessed as Oregon with natural resources that make for the enjoyment of life. Extensive mountain ranges, volcanic peaks, vast evergreen forests, innumerable mountain lakes and streams, one of the greatest river gorges in the world, a great crater lake six thousand feet high, a deep-water harbor one hundred miles from the sea, vast areas of upland desert, and three hundred miles of rugged ocean shore, still almost untouched by man, provide a natural setting for a civilization whose beginnings are within the memory of living persons.

There are many organizations and individuals interested in one or more aspects of these natural advantages. As yet there is no concerted movement for the conservation and appreciation of these resources, or the utilization of them for socio-aesthetic purposes. This plan proposes to bring about some concerted action to these ends.

Much as I should like to tell you of the entire plan, the time remaining permits only a brief presentation of the programme designed to bring some advantages of higher culture to the people living in rural communities. This is outlined as Part One of the general plan of Community Service.

After the community-organization movement had been studied in a tentative fashion, the state board of higher education gave the University permission to accept the invitation of the communities to provide cultural and social leadership for the movement "provided, for the present, that funds could be secured for the purpose from sources outside the University budget." In spite of this financial handicap, the opportunity for research, for experimental work in adult education, and for actual service to the rural communities seemed so urgent that an effort was made to secure a small fund to make a beginning in this field. Our efforts were successful in getting enough money to put two workers in the field for a preliminary survey. That work is now nearly completed and enough has been learned about the situation to warrant going ahead with plans for an experimental programme, and for additional research as a basis for a permanent programme when stable resources shall have been provided. The following is a brief statement of what has been discovered by the study to date. The territory covered includes only the more accessible sections of the region west of the Cascade Mountains. Even here the information secured is only partial; much remains to be done.

To date, two hundred and eighty communities have been located in which some sort of community programme is being carried on. Judging by Marion County, which is probably the best organized county in the state, the average number of persons in each organization is about one hundred.

Attendance at the community meetings, at which members of the staff were present, averaged about two hundred and fifty persons. However, the last meeting your speaker attended consisted of sixty persons of all ages crowded into a tiny school-room designed to accommodate twenty pupils. About fifteen persons stood around the walls throughout the entire performance.

From ten to fifteen per cent of the communities have built community houses, often crude and unadorned. Some of these are admirably equipped with stages for plays and entertainments, with rudimentary facilities for cooking and space for feeding large numbers. A considerable number of the communities have their meetings in school-houses and other existing buildings. Because of the long rainy season that takes the place of winter, a great many schools have play sheds. Sometimes these have a hall upstairs used for community purposes. Unfortunately, a small number have no regular meeting place.

Thus far we have been unable to find any organization or agency that has been stimulating the movement as a whole. It appears to be almost entirely spontaneous. The chambers of commerce in nearby towns are naturally interested for business reasons, but the state chamber has no definite programme for promotion of the movement.

A very few of the communities have been organized for twelve or fifteen years, but there seems to have been a great acceleration of the movement within

the last five years. There is now a considerable demand for help in actual organization in communities just becoming involved in the movement; and our partially completed survey has revealed some thirty communities which, with a little careful stimulation, would be able to carry on constructive programmes.

The programme of the organized communities are predominantly cultural. Following the lines of least resistance, the greatest interest seems to be in plays and entertainments. Most of them carry on well-informed forum discussion on topics of the day similar in quality and character to those in city neighborhoods. They ask for reading lists, subjects for discussion and debate. They request elementary training in public speaking and training in parliamentary law. Some of them do excellent work under direction of the home demonstrators of the College and exhibit their work with pride at the county fairs. The field is open for orchestra and choral music, and there is a keenly felt need for adult recreation.

So far we have done practically no work in southern Oregon, nor have we been east of the Cascades. In Baker County, we know of fourteen natural communities that could be served as a unit if we had the facilities. This is mountain territory and the communities have to provide their own cultural life, if any.

On the basis of what is now known about these communities it now appears possible to experiment there in various kinds of adult education. Most practical seem to be the fields of drama, speech, creative arts and crafts, art appreciation, physical education and recreation, and music.

Let us take drama, for a tentative example. Nearly all the communities put on plays. These are taken quite seriously. In almost every community, local people coach them. The University is considering the equipment of a drama truck, with improvised scenery and stage properties such as almost any community could provide for itself under competent instruction.

Preliminary surveys would locate strategic community houses in which an initial demonstration would be given. This would be a simple play produced by students of the drama department with a lecture on stage craft, lighting, and technique. To this demonstration would be invited coaches from all community houses within a radius of thirty miles. This would be followed by a short course in coaching plays for coaches from surrounding communities. A play would be acted at the school and each coach would produce the play simultaneously at his own community house, using the knowledge gained at the coaching school. After the course, each community affected would be provided with a coach of its own with elementary training. More advanced courses would follow, undertaking more ambitious plays; extension courses in dramatic literature would be offered by the drama and English departments. Creative work in playwriting could be stimulated and encouraged, an effort being made to have communities give plays written by local authors.

In the case of music the technique would be somewhat different. The instructor supervising the first series of concerts and lectures in any locality would remain long enough to foster and guide active participation and interest in the form of music best suited to the particular set of conditions.

The setting seems ideal for the use of a demonstration truck carrying an arts and crafts exhibit, putting on two- or three-day demonstrations with lectures and appropriate moving pictures. Wherever sufficient interest is discovered, short courses in handicrafts, utilizing local materials, might later lead to extensive

courses presented by the excellent School of Arts and Crafts of which Dean Ellis F. Lawrence has so ably led the development at the University.

The significance of this struggle of the vigorous rural communities of Oregon to preserve their cultural and social life should not be underestimated. Rural life in the State has a natural setting in climate and topography that approaches the ideal. The nature of much of the country is such that social life must, for many years at least, be carried on independent of the towns. In many communities the movement represents a determined resistance to the industrial and commercial encroachment of the cities. Several communities carry on their programmes just outside the limits of cities of eight, ten and twenty thousand inhabitants. Our research has not yet revealed the tremendous social force behind the movement but I am inclined to think it to be a determined effort, half unconscious, to retain the spontaneity of communal self-expression, which they sense is being lost in the stereotyped amusements of the larger centers. There is a very definite resistance in several quarters against consolidation of schools in the towns, for this very reason. There is no similar objective to consolidation in rural areas where the school can be retained in the neighborhood as a center of social life.

The fervor and earnestness of their meetings impresses one with the vitality of the movement. The meagre resources of material equipment, the plainness of the buildings, in most instances, give a suggestive cue. It is but a step from the enrichment of cultural life to the beautification of the setting in which it finds expression. These pent-up cravings might easily be released along creative lines.

While building, it is as cheap to build well and in a naturally beautiful place. The people seem to have seldom thought of this. Ideal plans for buildings and landscaping could be provided at very small cost. With this start, the improvement could be extended through whole neighborhoods.

In conclusion, I would call attention to the numbers and kinds of people involved. This hurried preliminary survey indicates that a constructive programme could reach immediately three hundred communities, averaging at the very least two hundred and fifty persons each. That means a total of seventy-five thousand inhabitants of small villages or open country. Properly financed, two hundred thousand could be affected constructively within five years.

What are these people like? Well, they are of almost pure American stock, mostly descendents, two generations back, of the original pioneers. Many are graduates of colleges and universities; their children are going to college now. Most of them live on the land to escape the unpleasant aspects of modern city life.

Their love of the country and their hunger for the advantages now open to city dwellers amounts almost to a passion. The movement of population is definitely to the country and, because of the character of the state (especially of the valley, the coast, and the mountains west of the Cascades), will probably continue to be so for some time. Consequently, the state may resist the invasion of industrialism. I truly believe that these people are more concerned with leading satisfactory lives than with getting rich. Their living conditions are extremely simple; there is nothing that suggests a craving for luxury.

This is a definitely cultural movement. Their turning toward the university for help is significant. Confessing to a limited knowledge of conditions elsewhere, I believe the opportunity for helping the people of the state to find higher culture is unparalleled.

Rural America: A Problem and an Opportunity

By Allen Eaton

Department of Surveys and Exhibits, The Russell Sage Foundation

WHEN Mr. Whiting invited me to join in this symposium on art in rural life and especially to speak on the subject of reaching rural communities, I think he probably expected me to recall some of the experiences that I have had in this field. But on thinking it over, it seemed clear to me that if I can make any contribution to the discussion it will be not by turning back but by looking forward and by urging the Federation to take a leading part in the programme that is already under way to enrich rural life in America by bringing into it a larger measure of culture.

But, because I do not wish to prove a total disappointment, and also because it bears on the discussion, I will at the outset refer to one of these experiences which recent events have brought to mind, one which in addition to being a rural experience marks also my first contact with the American Federation of Arts.

It was, I think, about twenty years ago in my native state of Oregon that I learned of an exhibition of original oil paintings that the Federation was sending to some of the larger Pacific-Coast cities. This exhibition was to be shown in Seattle, then shipped to San Francisco, and it was to pass through Eugene, Oregon, on the way. Most of our people had never seen a really good oil painting, but I had, once, at the Lewis and Clarke Fair, and I thought that the people in the town and surrounding country would enjoy seeing these paintings if we could secure them. I wrote, therefore, to Washington to ask if we could get in on the circuit. I don't mind saying it now, but the response, at first, was not very encouraging. There were several reasons why it couldn't be done; this was a very special exhibition arranged for art galleries only; there was no chapter of the Federation in Eugene, or in Oregon for that matter; it would cost more than we could afford to pay; and there were smaller and less expensive exhibitions that would probably be better suited to our needs. Well, I thought it over and the more I thought the madder I got. It had always been that way—the cities got everything, the country towns nothing. So I wrote a long letter, saying that while we didn't have an art museum we did have a commercial club, and we could hold an exhibition there. I persuaded a friend to go in with me, and we resolved ourselves into a Federation chapter, and I sent on ten dollars for membership. We figured the exhibition would cost about two hundred dollars. I put a notice in the town paper, asking for contributions. Local advisors said we could not raise ten dollars for such a purpose, but we did raise the whole amount, in sums ranging from ten cents to three dollars. In writing the Federation I put up the best case I could. They finally consented, and we had the best art exhibition that I've ever had anything to do with.

Mr. De Forest later asked me to write a letter describing the exhibition and I did. Long afterwards he told me with a smile that he had used that letter on a good many occasions in asking for money for the Federation's support.

Since that first contact with the Federation, I have had to do, in one way or another, with a good many experiments with art in rural communities, and I have known of the excellent work of the Federation in bringing to country people glimpses of beauty that otherwise they could not have had. It is, therefore, with deep appreciation of the Federation's splendid record in the past that I say that I will point out its splendid future opportunity.

One reason for this unparalleled opportunity is that our country people are becoming more and more sensitive to the need of a larger measure of culture in rural life. A convincing illustration of this fact was furnished by the convention of the American Country Life Association held at Madison, Wisconsin, last October. I was asked to meet with a new Committee on Rural Cultural Arts, which is now making a country-wide survey of rural cultural arts, the report of which I believe will greatly interest this Federation. I attended several other sessions of the convention, and in almost every programme this great need for more cultural values in farm life was taken up. And as if to illustrate the general interest of the convention in the rural arts, one evening's entertainment was given by farm people representing seven states. It was delightful, but I can refer here to only one feature of it, the Lybarger Farm Orchestra of Perry County, Iowa. These musicians had been selected in a contest a few months before as the best in the state of Iowa. There were thirty-four members of the orchestra. Their selections were good and the interpretations seemed to me excellent, but what interested me most was the personnel of the orchestra, which ranged in age, I judge, from fifteen to about sixty years. From where I sat I could see plainly a mere boy playing the violin and near him a gray-haired woman who might have been his grandmother. It was a beautiful thing to see these farm people of different generations playing together with such charming earnestness, making a cultural unity that must have meant much to their home community. The next morning I spoke to an Iowan who knew the elderly woman whose playing had interested me so much. "That was Mrs. Lybarger, the mother of the young man who led the orchestra. Five years ago," he continued, "she had never played the violin, but her grandson who sat in front of her at the concert and had taken lessons in town, taught her the rudiments and she has practiced until she is now indispensable to the orchestra." This is an unusual instance, I grant you, but those who know American country life well could relate many examples of unsuspected resourcefulness in country-bred people. The many groups of country people who have come together to participate in various fields of art are instances of the sort of rural interest that the Federation could do much to encourage.

I cannot, as I would like to, dwell upon the cultural values in the everyday work of farm life; but I would like to suggest that there are age-long traditions growing out of the growing of crops, the association with domestic animals, and the close contact with nature that are the peculiar heritage of those who make their living from the soil. These traditions bring rural workers of all countries close together and make companions of the country folk of the past and present. I had a pleasant illustration of the long reach of some of these traditions last summer. As a former country dweller I became interested last year in some of the pastoral writings of the Roman poet, Virgil, which came to my attention in connection with the bi-millennium anniversary of his birth, celebrated in America

by thousands of Italian-born citizens and a few native-born ones. I was surprised and thrilled to find how many of the farming processes of the time of the Roman Empire are practiced in rural America today. Incidentally these poems by Virgil, especially the *Georgics*, were written, it is authentically recorded, for a purpose quite similar to that which brings us together here today: that is, they were intended to encourage a greater interest in the attractions of rural life and to influence Roman youth to remain in the country. I was so fascinated with this poetry that I carried a small translation of the *Georgics* in my pocket on one of my ramblings into the mountains of North Carolina, and one day, a good way off from the railroad, I came across an old codger who, in some way that he couldn't account for, had been named Virgil. He explained to me that a long time ago they used to call him Virgil, but now every one called him Virge, Uncle Virge. I felt the evidence of his connection with his illustrious name-sake was good enough to justify me in telling him about this book. As we visited over our meal of corn bread, wild honey, squirrel meat, and hominy we fell to talking about agriculture, and Uncle Virge described to me how he had grafted certain trees in his little orchard, especially the apple tree by the front walk that now grew three different varieties. He also told me about the habits of the wild bees and their preference for the sourwood tree, and how its blossoms made the best honey. Allowing for certain differences in vocabulary and diction, his experiences were almost identical with some of those described two thousand years ago by his noted predecessor. When I read some of the old Roman poet's pastoral verse to this old mountaineer, who had been born and raised less than twenty miles from where we sat, back on Shootin' Creek just over Chunkey Gal Mountain in North Carolina, he was as delighted as I by the coincidences that brought the two Virgils so close together. Before I left his place that day we found that several of the trees that Virgil, the poet, had described in his *Georgics* were growing on the hills and in the hollow near Uncle Virge's cabin.

"But what has this to do with art and what has art to do with this?" perhaps you are asking. My answer is "everything." For close to the things we have been talking about will be found the golden keys to the doors to an understanding of country folk and of country life. It is upon this understanding that any worthy programme of art in country life must be built. Let us not make the mistake of trying to impose upon rural America an urban concept of art. There are of course many things in the great field of culture that are inspiring to both city and country dweller. But the country is older than the city and is different. It has its own traditions, its own interpreters, universal in time and space. It is from this great storehouse of culture that we should bring those things that will give country life significance and beauty and country people inspiration. When we find, in poetry, painting, music, architecture, sculpture, gardening, the handicrafts, interpretations of country life or of the great world of nature out of which it springs, then we have discovered rural art in its true sense, the special heritage of those who live close to the soil. Much is being said these days about art as depending upon material wealth and upon leisure time. I have no desire to argue this point but I feel constrained to say that the tendency to look afar for beauty and to separate art from work is robbing the world of much of its loveliness.

Now, for the first time in the history of our nation, the majority of our people are living and working in cities. We have built up what we call an in-

dustrial civilization. There is not time to discuss this remarkable development here. It has brought great blessings to man and it has brought tragedy. There is one fact about it, however, which those who are studying it seem to see clearly, and that is that its stability and growth will continue to depend largely upon the rural civilization behind it. Viewed from any standpoint, it is our privilege and our duty to contribute what we may to the strength and beauty and permanence of country life.

We must pass over here any discussion of the mechanics that are available now and that are yet to be created to carry through a great programme of art in rural America, and of the various resources to be drawn upon. I believe the framework of both exists and that the Federation can lead in the great task ahead. It is a challenge to early effort, but its hope is in the long view.

To sum up; it seems to me that this Federation, which has already served with distinction the rural sections of our country will be welcomed into a still greater leadership and that it will find its main lines of opportunity as follows: First, in allying itself with those national forces that are working to bring about a large measure of culture to country life. Second, in seeking out and encouraging the practice of the arts everywhere by country people, including not only music, drama, and the fine arts, but especially those minor arts, such as domestic architecture, gardening, and the handicrafts, which contribute most to home and community life. Third, in continuing to make available to country people through exhibits, demonstrations, the spoken and written word, and in new and as yet undiscovered ways, the finest things that man has done in the broad field of art.

And finally the Federation can (and this seems to me its greatest opportunity and privilege) select from the great storehouse of human culture those fine things which, because of their origin, relation, or content, are a part of rural life, and help to work them into what we may truly call a rural culture. If this is done it will go far toward the building of what America needs most, a rural civilization based not only upon the bounty of the earth but upon the highest enjoyment of its wonder and its beauty.

Art in Rural Life

A Virginia Minister's Experiment

By The Reverend C. M. Ford

THERE is a growing and insistent demand that some solution be found for the economic problems of agriculture. But mere money profits for farmers will not be a solution to our rural life problems. They would only add to the difficulties of making life in rural districts satisfying. Economic values have their place, but they are merely an instrument to be used in gaining our ultimate ends. There are organizations that confine their attention to matters of market and price. These must not be expected to give rural people those final values—truth, beauty and goodness, in which they will find happiness.

As a minister of country churches I have long believed that, while truth and goodness have been recognized as values that should be created and maintained

by the church, beauty has been neglected or even ignored by the churches in rural communities. My study of the problem in my own churches brought me to the American Federation of Arts. Their staff in the headquarters in Washington co-operated with me to a greater degree than my dreams ever led me to hope. They made possible two art exhibitions which were attended by eleven hundred people; they helped us prove that country people are as appreciative of art as any others.

The Richmond *News-Leader* said about the art exhibits at Cuckoo, Virginia: "And do you not feel a certain exhilaration to reflect that some hundreds of country people who may never visit the European galleries can have some of the glories of those great collections reflected in their minds for the enrichment of their spirits?" It is very true that the lives of these people are no longer what they were. The pictures have wrought a change.

One lady who lives within sight of the church building where the exhibition was held told me, "I think about the various pictures again and again and then I look down at the church and feel so lonesome because they are not down there any more; but the memory of them will not soon leave my mind." A mother said to me, "We have such good times around the supper table since the children saw those pictures. They argue which one was the best. I wish pa and me had seen them too, so we could argue." It would be a fine thing if great paintings could be made the subject of conversation in many of our rural homes. Too often there are only depressing things to talk about. The farmer's home is yet ideal in many ways; put more beauty into it and it will continue to be a bulwark standing against an advancing materialistic civilization.

Another woman, the busy mother of three small children, was looking at a painting. She turned to me and said, "Oh, I would love to take one of these paintings home so I could go and look at it whenever I had a moment to rest." I am sure it would have brought peace to her in many an anxious moment. This woman had dreamed, as a girl, of being an artist but her father had laughed at the idea. Seeing the pictures had brought back that dream to her, had exhilarated her spirit. Exhibits can bring this freshening to hundreds of boys and girls who are country-dwellers. They can bring encouragement to those who have a latent talent; they can bring richer life to all. Wiser fathers would not laugh but would see how worthy an ideal it is to put the sturdy beauty of farm and country life onto canvas. The circulation of exhibits to rural districts helps the prevention of the greatest of all wastes—the waste of talents and imaginations of country children.

"Beauty is the substance of things done, as faith is the substance of things hoped for." Things are "done" in country life. People who live in the country must be helped to see how beautiful things are, helped to really see the changing colors of clouds and sky by day and night; the way that trees grow in fascinating shapes, singly and in groups; the infinite variety of wild flowers. Yes, they must realize beauty in the things that God and they have created. Then they will find something besides hard work in the harvest and all its manifold results; they will find spiritual as well as physical rewards, will find peace as well as effort. With this peace will come contentment and satisfaction with the life they lead.

But how is this to be done? I am no art expert; I am just an humble minister of a country church. It is not for me to attempt to discuss the psychology of all this, but I have found in men and women the ability to respond to beauty, to receive its message. Seeing leads to feeling, to loving, to aspiring. A farm mother

standing before a beautiful painting of a mother and her children will find a renewed realization of the true significance of her own motherhood, will be given fresh aspiration and courage to make her home all that it can be. This is not theory; it is the testimony of mothers who have had this privilege.

Miss Lewis of the staff of the American Federation of Arts told the group gathered in the community hall at Cuckoo, Virginia, something about art. In the group was a man who made his living papering and painting in homes round about. He worked hard but he found no joy in his work—he longed to get away from the dullness of it all. Miss Lewis said that art was simply the application of the principles of beauty to everyday life. This thought changed his outlook. The next day he went to work but not simply to paper and paint; he wanted to do more than that. He discovered that he had something creative in him; knowing this, his heart was lighter.

We wonder: "Where is the artist who can express in a picture the joy of accomplishment that pervades a farmer when he sees the fields of ripened grain, the fields white with cotton and his herds of thoroughbred cattle?" The artist who can catch that emotion will surely be a country boy or girl whose imagination has been given a chance. That picture when it is achieved will help tremendously in bringing a happy satisfaction to those who now live meagre lives because they do not realize the sources of happiness all around them.

By all means, the experiment we tried was a success. It accomplished good by making people think of the possibilities of beautifying their everyday surroundings of home, church and school. It broadened horizons of thought and gathered people together with new and interesting things to talk about. It brought a refreshed point of view, it opened eyes that had been partly closed before. It established new goals by placing beauty above mere material gain.

For what other reasons should art exhibitions—as many as possible of them—be brought to rural communities? There is one great sociological reason; the effect on the present crime situation. The young men and women who drift from country to city are filled with loneliness even in the multitude; they have not the inner resources that give them self-reliance and a sense of proportion. The influx from the land may go on as fast as it has in the years just passed. If the country-bred youth is to come to the city prepared to withstand the evil influences of city life, prepared to find the things he has learned to love, in galleries, concert-halls, libraries and churches, he will have brought the full advantage of his early training to a place that needs it sorely. Instead of drifting into criminal ways he will be a fine citizen. And more, he will enjoy the things which freshen instead of deaden his spirit. His leisure time will be well instead of badly filled. The possibilities in this suggestion are worth at least the serious consideration of this convention.

Out of this experiment have grown some further suggestions that I am going to dare offer: (1.) Do not undertake to urbanize the farmer by art; we need the farmer as we know him in our civilization. Take the arts to his community; do not expect him to come to the city to find them. (2.) Establish art depositories in county seats or other important towns in rural districts where pictures can be loaned as books are now. (3.) Work out a plan whereby rural churches and schools can borrow one great painting for a definite period of time. (4.) Organize rural chapters of the American Federation of Arts or find some way of making art study a part of the programmes of community clubs, granges and churches.

Extension Work by the Brooklyn Museum

By Josiah P. Marvel

Executive Assistant, The Brooklyn Museum

EAST HAMPTON, Long Island, is a village of three thousand inhabitants, a hundred and four miles from New York. It has one well-equipped public school housing both grade and high-school classes, and one full-time art teacher. The art room was in the basement of the building, a dreary place, and so crowded that one could just pass between the easels. I asked when the exhibition of students' work was to be held and was informed that such a thing was never done. However, both the teacher and the principal were very helpful in organizing a spring exhibition.

The results were instantaneous. With the incentive of exhibiting their work for prizes to be awarded by the Museum, the classes became enthusiastic. The last few weeks were memorable for the art department.

When the school term is over in the spring, all class-work ceases for the summer in the average museum. We have dozens of children wandering aimlessly around the Museum every day. I had felt that if something were offered the children—if we could provide a room where they could work as they wanted to, that there might be some very interesting results; I decided to try this on the students at East Hampton.

The announcement was made for a summer art class and we immediately had a good enrollment, but we discovered that most of the children worked during the day in summer, so we had to arrange the class-work in the early evening. Hamilton King volunteered the use of his studio in East Hampton and offered to serve as instructor. For two months those children worked two nights a week, drawing from a living model. Their enthusiasm and interest was sustained and they felt well repaid when the fall term began because they were doing work ahead of the rest of their classes. The fact that children would work so hard at night classes after laboring all day defeats any argument that they do not want summer classes.

Many of the women in the village make hooked rugs, quilts, and some of them make a very simple kind of lace. This is quite common among the women of fisherman's families.

In late September, with the assistance of Mrs. Albert Herter, the Museum opened in East Hampton a very comprehensive exhibition of handicraft. This comprised a collection of lace of the most important periods since the fourteenth century, selected from the collection in the Brooklyn Museum. There were white and colored embroideries, from northern and central Europe and Algiers and about eight European costumes, quite fully embroidered. The American exhibit was made up of coverlets, quilts, hooked rugs, handwoven linen, and pottery.

The day the exhibition in the gallery opened, we had eight demonstrations of branches of handicraft—weaving at a loom, lace-making, shaping a vase on a potter's wheel, and so forth. This colorful show of actual demonstrations created

a wide-spread interest. Public-school children from as far as forty miles away came in buses to see the show. We felt that in working with village people we could capture their imagination more easily by dramatizing the exhibition.

All of the art classes, from the little children to the seniors in high school, held their sessions in the exhibition galleries for three weeks. Some of them made color sketches from the embroideries; others took old motifs and created their own fresh designs.

The results of this exhibition were immediately apparent in the poster classes. The posters made for the handicraft show were about as stupid and ordinary as any I have ever seen, but working among those colorful textiles for several weeks seemed to release the students from fear of color and their designs were not as rigid and tight as before.

In a set of posters made for a school celebration in October flowers, birds and stylized figures were colorfully used. I wish that I could show you some posters typifying the treatment "before and after."

The village library coöperated handsomely by turning a long hallway into a print gallery and the Museum sent down a print show—an exhibition of lithographs. This was followed by an exhibition of etchings. The Brooklyn Museum also sent a loan collection of art books for the use of the study classes. This gesture stimulated some of the citizens so that they saw the need; now they have started a department of art books.

This winter the sewing classes in the school have followed the art classes in making their own designs to be embroidered. Thus the creative urge is penetrating other classes and coördinating the art classes with practical, every day domestic science.

A Guild Hall is being built this winter in East Hampton which will house, in addition to a theatre, a sculpture hall and two large galleries with skylights. This will facilitate tremendously the holding of exhibitions. We hope one of the first ones will be a handicraft show of work owned and created by the local people.

The Brooklyn Museum began this development with a desire to meet the need of one village. The success of this has been noted in other villages. They are asking us for exhibitions, lectures, study material from our library—all we have to offer they want and use. This is no longer an experiment—we have proved to ourselves that the need is there.

Next winter, the Museum is trebling the radio lectures. This summer, we are looking forward to a fully developed programme of art classes in East Hampton. There will be both day and evening classes for adults and for children.

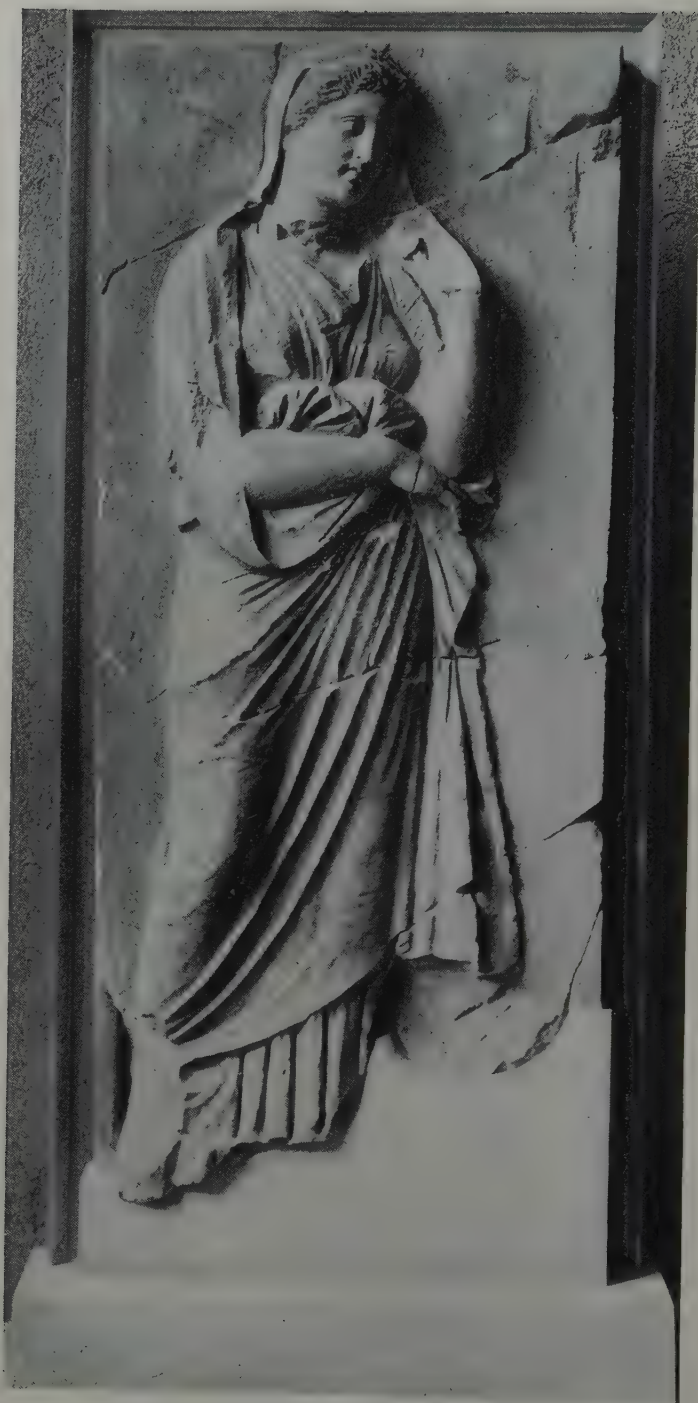
In serving in this capacity as the Museum of Long Island, we feel that we are following the logical and natural development of the Brooklyn Institute.

In spite of financial handicaps we shall meet, in so far as possible, the need for small branch museums and schools in outlying districts.

MUSEUM ACCESSIONS



Athenian Red-Figured Bell-Krater
The Metropolitan Museum of Art



Greek Grave Stele, Attic, Fifth Century, B.C.

*Dedicated to the Memory of Eliza Greene Radeke
Museum of the Rhode Island School of Design*



Koryusai: Beauty Walking under Willow

*Ukiyo-e School, Late Eighteenth Century
Recently Acquired by the Art Institute of Chicago*



George K. Brandriff: All-Weather Friends
Presented to the Los Angeles Museum by Charles L. Haskell



Preston Dickinson: View in Quebec
Recently Acquired by the Cincinnati Art Museum



Ludvig von Siegen: Amelia Elizabeth, Landgravine of Hesse-Cassel

A Fine Impression of the First Mezzotint, Now the Property of the Boston Museum of Fine Arts



Jacopo de' Barbari: The Holy Family with St. Elizabeth
The Dudley P. Allen Collection, The Cleveland Museum of Art



French Carved Ebony Cabinet of the Sixteenth Century

This cabinet, of the period of Louis XIII, was given to the Metropolitan Museum by Mrs. Harold Fowler. It is seventy-five inches high by sixty inches wide. When the outer doors are open, tiers of small drawers are revealed and a second pair of inner doors. Inside these, one may see the architectural interior which is decorated with ivory, gilt-bronze, mother of pearl, ebony, and mirrors. Biblical scenes from the Old Testament provide figure subjects for many of the panels. On the front may be seen the Judgment of Solomon balanced by Solomon and the Queen of Sheba, both subjects inclosed in elaborate cartouches framed with intricate moldings surrounded by incised flowers. In the podium, figure subjects alternate with cartouches centering mascarons: at the left Tobias is shown taking leave of his parents and (in the background) drawing the fish from the Tigris; in the center is Judith with the head of Holofernes; at the right Susanna and the Elders. The cabinet is of a type generally held to be of North French or Netherlandish origin—more probably French. It was acquired, presumably in the late eighties, by Mrs. Fowler's grandfather, the late Robert Hoe, who from 1870 to 1892 was one of the Trustees of the Metropolitan Museum.



*View of Gothic Gallery through Stone Doorway of the T'ang
Dynasty, China*

The Buckingham Collection, The Art Institute of Chicago



Painted and Paneled Room from a London House Built by Abraham Swan in 1750

Gift of Robert Allerton to the Art Institute of Chicago



Fragment of a Rare Sixteenth-Century Indian Carpet

Through the generosity of Mr. and Mrs. Edsel B. Ford, the Near Eastern Department of the Detroit Institute of Arts has come into possession of a fragment of a remarkable Indian carpet of the late sixteenth century, which is interesting not alone as an extraordinarily rare specimen of the carpet-knotting art of Mohammedan India, but also on account of its ornamental motive, a convincing proof of how the non-Islamic native Indian art spirit could influence in a short space of time, along with the other branches of the minor arts, the art of carpet knotting, which was introduced into the country considerably later. The fragment is six feet by six feet four inches and is well preserved. Upon the wine-red ground, characteristic of Indian carpets, are strewn about grotesque animal and bird heads, in dark and light blue, yellow, red, white, and green, connected only in that they are devouring each other and forming remarkably decorative groups. To the question of how large the carpet may have been and what kind of a border framed it, no satisfactory answer can be found until further pieces belonging to it are discovered. (There is one other fragment in the Boston Museum.) Just as difficult is its position in the series that makes up the historical development of Indian carpets as they are known to us, for its animal ornamentation has no parallel in the entire carpet-weaving art of the Orient. An incorrect attempt has been made to connect it with the decoration of the Indian carpet fragment of the Musée des Arts Decoratifs at Paris, the center field of which is filled with so-called scroll-work, with man and animal heads growing from it. This latter goes back to an Oriental conception, the talking tree of Wak-Wak, with its fruits of human and animal heads.

FIELD NOTES

DEALING WITH LOCAL ART EVENTS
HAVING MORE THAN LOCAL INTEREST

LEILA MECHLIN ASSOCIATE EDITOR



Russell Barnett Aitken: Fawn

*To be included in exhibition of contemporary American
Ceramics at W. & J. Sloane, New York, N. Y., in
November*



Andrea Pisano's Doors, Scene I, "Gates of Paradise"

State-set designed by Lorado Taft

Field Notes

"The Gates of Paradise," A Drama of the Arts.

LORADO TAFT, the many-talented—sculptor, teacher, lecturer and writer—has turned dramatist and produced a pageant play entitled "The Gates of Paradise," treating of the Italian Renaissance. It has been given with great success by amateur players—pupils of the Kelvyn Park Junior High School, at the Goodman Theatre and the University of Chicago. Is it not singularly appropriate that this man who pursues both learning and the arts should, in turning to drama, treat of the Italian Renaissance?

The evolution of the play is interesting. It was at first purely scenic—a series of tableaux, originally produced for educational purposes with miniature sculpture and clever little actors modeled to scale in the Midway Studio. Immensely interesting to children, these were

whimsically known as "Peep Shows," and presently found their way into schools and museums. In time the plan grew, making its enlarged debut as an impromptu entertainment in Mr. Taft's studio. Then, taking literary form, it was finally prepared for production on an elaborate scale, bringing success at the Goodman Theatre, the University of Chicago and the Kelvyn Park Junior High School last spring. It will be quite generally presented in schools in Illinois and Wisconsin during the coming season. For the youthful actors participating in the amateur productions, it is especially a fascinating experience.

A vivid way to learn of art and history! The scenes are complete in detail, from the Florentine costumes to the plaster models of Pisano's doors. The *St. George*, the *Zuccone*, and other works of Donatello are there on the stage, carefully reproduced, so that we may know them; and a photograph of Ghiberti's final gates is on the programme which we may keep. We see a



Donatello's Studio, Scene II, "The Gates of Paradise"
Stage-set designed by Lorado Taft



Banquet in Donatello's Studio, Scene IV, "The Gates of Paradise"
Stage-set designed by Lorado Taft

portrait modeled on the stage and are given a glimpse of plaster casting. It is, all told, a charming and instructive performance.

Indeed, could any more delightful scheme for the teaching of art be devised? These scenes are colorful, delicately flavored, calculated to stimulate a taste for beauty, and to leave a lasting image upon the mind. The characters are quaint, yet accurately drawn, the talk instructive. The child who sees this pageant will know a great artistic event. To Lorado Taft, dramatist, we must attribute a new idea in art education; it is among the pleasantest devices of the versatile mind from which sprang the "Fountain of Time," a pageant of life, the "Blackhawk" and "Columbus," philosophically conceived in sculpture.

Commenting on the relation of art and pageantry, Mr. Taft writes: "Much of the great art of Europe was founded upon pageantry. The processions, the ceremonials, the moving and brilliant spectacles so familiar in the olden times, were a constant invitation to the artist. Those gorgeous scenes were perpetually clamoring to be painted and sculptured. Why, even the Parthenon frieze is but a sublimated record of the Pan-Athenaic procession."

"The Gates of Paradise" draws us back into Italy of 1400. The curtain rises upon a street in Florence. It is dawn; the shades of Giotto and Andrea Pisano, who, as architect and sculptor of the Baptistry sixty years before, had ushered in the Renaissance, are met before their edifice to see with what works of beauty the Florentines have continued the labor they had begun. They are obliged to lament a slothful neglect. As daylight comes, however, and the ghosts disappear, it would seem that Florence has been awakened to her artistic duty once more. The Quattrocento street comes alive, with its beggars, its gossiping market-folk, its artists. Interest is focused on the bronze doors of the Baptistry, which fill the center of the stage. It seems there is to be a competition—perhaps in answer to the ghostly lament—for another pair of sculptured doors, to rival in beauty those of the dead Andrea. The city fathers have invited all the artists of Italy to join, that they may produce a suitable Thank-Offering to Heaven for the promised cessation of a plague which has been raging in the city, as we are made aware by the frequent passing of misericordia with coffins. A group of very famous men arrives: Ghiberti, Brunelleschi, Donatello (then a promising lad of fourteen), Jacopo Della Quercia from Siena, and others. They discuss the merits of the earlier doors and consider eagerly the possibilities for new ones. In the end Ghiberti

wins the competition—which does not entirely please us, as he seems to be an arrogant fellow. We shall understand him better, however, as the play proceeds. The scene is appropriately ended by the arrival of a christening party: the Della Robbia family are bringing the infant Luca, who is one day to be a glorious figure of the Renaissance.

The ensuing scenes bring us variously into the lives of the artists. The second act takes place twenty-five years later, when Ghiberti has completed, mid various trials and tribulations, his first pair of doors. We are in Donatello's studio, now the center of sculpture in Florence. Donatello's works, which in the interim have made him famous, are before us: the *St. George*, the *David*, the old *Zuccone*, which has caused such great discussion. Through the conversation of assistants and apprentices we learn what has been happening in the first quarter of the fifteenth century, and are acquainted with Florentine art-gossip. Donatello, Michelozzo, Della Quercia, and Ghiberti come upon the scene. We hear them discuss their professional problems and difficulties, which are the problems and difficulties of sculptors in all times. (We may hope that alert art patrons are in the audience at this moment!) The act culminates in a studio banquet held in Ghiberti's honor, at which announcement is made by Cosimo di Medici that Ghiberti is awarded another commission: he is to make a second pair of doors, this time without interference from the city fathers!

So, in the third act, we have skipped another twenty-five years—which may serve to show the layman that art is long. Ghiberti is completing his final series of panels, one day to be called *The Gates of Paradise*. There is amusing studio by-play in this act, and a charming interlude in which one of Ghiberti's young assistants models a portrait of his lady-love. Finally we are brought to another banquet, a truly Florentine celebration. Cosimo di Medici, Donatello, Fra Angelico, Michelozzo, Fra Filippo Lippi ("looking rather seedy"), Desiderio, the Della-Robbias, and other famous gentlemen come to congratulate Ghiberti on the completion of his final doors. The curtain falls upon the artist group, gazing at Ghiberti's triumph.

RUTH HELMING MOSE.

At the Art Institute of Chicago.

THE new Industrial Art School of the Art Institute has been completed and was opened to students September 21. The building is 125

feet long, 22 feet wide and 15 feet high. It has been built within the Art Institute grounds, just south of the Goodman Theatre, and is an underground structure, the roof reaching within three feet of the street level at South Parkway. A retaining wall separates it from the Parkway. The building is a duplicate of the Allerton Wing, on the south side of McKinlock Court. There are three large class rooms each 30 by 22, lighted wholly from the west. Above, at each end, are offices and faculty rooms, and at the south end a library is planned. Prof. Emil Zettler, head of the Industrial Art Department, will have charge, under the general supervision of Dean Charles Fabens Kelly, who has lately returned from Europe.

The Goodman Theatre will inaugurate a programme of plays beginning November 2 and continuing through the season. They are to be given primarily for the members of the Art Institute, each member to receive tickets to all of the plays. Each play is scheduled to run for four nights, but they will continue as much longer as the size of audiences warrant. The series of six plays, one to be given each month, will be in charge of Maurice Gnesin, who will be remembered as the producer of the remarkably successful plays of last season—"The Sea Gull" and "The Adding Machine." The players will be selected from the most advanced students of the School of Drama of the Art Institute, and the performances will be staged with the utmost attention to striking, dramatic effects. These will be made possible through the almost unlimited resources of the Art Institute's classes in art and design.

The famous "Fountain of Tritons," the work of the Swedish sculptor, Carl Milles, which, it will be recalled, was purchased by a group of Swedish-American citizens of Chicago for the purpose of commemorating their fealty to their adopted city, has been installed in the center of McKinlock Court, Art Institute of Chicago. The fountain was presented to the Trustees of the Benjamin F. Ferguson Monument Fund. Out of this fund will come the expenses of installation and operation of the fountain. The dimensions of the outer curbs will be 46 feet by 34. Within this enclosure the four tritons will be placed on piers. In mythology the Triton is a sea demigod or demigoddess, represented as having the lower part of the body fishlike. Their special attribute is having a conch shell which is blown to raise or calm the waves. These tritons, as designed by Mr. Milles, will discharge three jets of water and there will be four other jets placed between them. In the corners of the pool four quadrants will be built, and these will be

lily ponds. The extreme outer area of McKinlock Court will be suitably landscaped, between which and the fountain will be laid a promenade of New York bluestone. Holabird and Root designed the architectural setting which has received the approval of the sculptor.

Not in many years has there been such a striking group of one-man shows at the Art Institute as those shown during the late summer and early autumn. These included groups by Ivan Le Lorraine Albright (figures), Davenport Griffen (scenes in the Virgin Islands), Edgar Miller (craftwork—carvings, tiles, stained glass works, decorated tableware and drawings), the Baer Brothers (paintings of North African and French scenes), Frederic Tellander (Chicago street scenes and landscapes), W. Vladimer Rousseff (subtle pastorals), Beatrice Levy, (landscapes of the blue-grass region of Kentucky), Constantine Pougialis (figure portraits), Anita Willets Burnham and her daughter Carol Lou (water colors), the Chicago Camera Club's remarkable gathering of 402 photographs, and the French contemporary paintings lent by Oscar F. Mayer.

There has recently been installed in the Oriental section of McKinlock Court, Art Institute, a massive Chinese stone pagoda. It is of the late Northern Ch'i period, about 500 A.D. It consists of three walls surrounding a central pillar carved with figures of Buddha and attendants, under a canopy. Guardian deities stand on either side of the three doorways, which are capped with pointed arches decorated above with the figure of a seated Buddha, demon masks and dragon. This magnificent stone pagoda has been lent to The Art Institute by Frau Tula Trubner in memory of Jorf Trubner, a young German archaeologist who died recently in China.

One of the most important exhibitions of the year—that of American Paintings and Sculpture—opened at the Art Institute of Chicago on October 29 to continue until December 13. Only those works in oil and sculpture by contemporary American artists which had not previously been exhibited at the Art Institute are shown. Two juries for painting and two for sculpture, one in New York and one in Chicago, passed on the entries. The New York jury for paintings, which met on October 9, included Guy Pene du Bois, Kenneth Hayes Miller and Francis Speight. The New York jury for sculpture consisted of Gleb Derujinsky and Benjamin T. Kurtz. In addition to the above there were added the following jurymen from Chicago, when the whole jury met at the Art Institute on October 20 and 21: John A. Holabird, of the firm of Holabird and Root, Louis A. Ritman

and Frederic Tellander, all of whom are well known to the Chicago public. The local jury for sculpture was composed of Elizabeth Haseltine, Albin Polasek and Emery P. Swidel. Prizes totaling \$5,900 were or will be awarded during the exhibition.

Polasek's Monument in Czechoslovakia.

THE ancient Slavonic god of the summer harvest, Radigost, was sculptured in stone by Albin Polasek and unveiled during the past summer on top of the Carpathian Mountains. Mr. Polasek, who is head of the Sculpture Department of the Art Institute school, not only donated the statue of Radigost to his native country, Czechoslovakia, but also modeled two others and presented them at the same time—the statues of the Christian missionary saints, Cyril and Methodius, who overthrew the cult of the pagan god in the ninth century. At least fifty thousand Czechoslovakians climbed the mountain to witness the unveiling. For three nights the mountain was gay with hundreds of camp fires. There were many singing organizations there, for these people love to sing above all else. Radigost was unveiled in the morning and the two saints in the afternoon and blessed by the Archbishop. The statues are ideally placed. These people were touched by the idealism of Mr. Polasek's gift, and they think no trouble too great to go and see the statues. Mr. Polasek spent last year in Rome, where for a year he was guest instructor in the American Academy, and where he executed two large groups and some smaller commissions. During the spring he traveled in the Orient. He is now back in the Art Institute school at the head of the sculpture classes.

At the Cincinnati Museum.

THE fall season at the Cincinnati Art Museum opened early in October with the resumption of exhibitions, lectures, courses and classes for children. Among the important exhibitions so far scheduled for October and November are: Portraits of Famous People, lent by Dr. Allyn C. Poole; the National Soap Sculpture Exhibition; Memorial Exhibition of the work of Jean Louis Forain; Fifty Books of the Year; Printing for Commerce; Modern French Paintings from the Annual Exposition des Tuileries; Juryless Exhibition of Local Work; Modern Prints lent by the Weyhe and Downtown Galleries; Albrecht Durer's "Life of the Virgin," lent by Mr. Herbert Greer French; and Drawings from the Collection of Dan Fellowes Platt.

The Cincinnati Museum is planning this year a course of talks on the "History of Painting" to be broadcast from station W. L. W. on Wednesday mornings at 9:45. An outline of the course with a reading list will be sent to those who write to the Museum, for the nominal fee of 25 cents. These talks will be given by Miss Cherry Greve, Lecturer in History of Art at the Art Academy.

At the Metropolitan Museum of Art.

THE Twelfth Exhibition of Contemporary American Industrial Art opened at the Museum on October 13. Like its predecessors in this sequence, the present showing offers a cross section of current production in the industrial arts and indicates the trends of contemporary design generally in the field of furnishings. It occupies the Gallery of Special Exhibitions until November 22.

Two other important exhibitions opened during the month. The Department of Prints arranged a display, unique in its history, of reproductive prints selected not for their subject matter but for their interest as specimens of engraving. This opened on October 12, to continue until further notice. There began on the same date and will continue through February 14, 1932, an exhibition of Turkish embroideries of the seventeenth, eighteenth, and nineteenth centuries. It is interesting that this includes many embroideries from the MacCallum Collection presented in 1879, which formed the nucleus of the Museum's textile collection.

The October *Bulletin* announces that the exhibition of one hundred daggers and knives from the Caspar Whitney Loan Collection, lent to the Museum through the courtesy of Mrs. Whitney, is scheduled to continue through November. The *Bulletin* also lists the special exhibitions which are planned for the coming season. These are, in addition to those already mentioned, the Paul Bequest and Other Far Eastern Textiles, December 8; Early New York Silver, December 8; Morse Memorial Exhibition, February 16, 1932; American Silks, April 19, 1932; and an exhibition of material to commemorate the bicentenary of George Washington's birth, February 16, 1932.

There were two important accessions for the month of October. The classical collection has been enlarged through the purchase of an Athenian red-figured bell-krater. The paintings on this vase, of which the principal one is a scene of the return of Persephone, are approximately contemporary with the Parthenon sculptures (440 B.C.)

An ebony cabinet of the seventeenth century has been presented to the Museum by Mrs. Harold Fowler. One of the finest specimens of its kind in existence, the piece is of an architectural type produced in France in the period of Louis XIII, and is elaborately carved and decorated.

The Museum is participating with the Islamic Art Department of the German State Museums in a second expedition to Ctesiphon, near Bagdad. Walter Hauser, a member of the Museum's Egyptian expedition, and Joseph M. Upton, Assistant Curator in the Department of Decorative Arts, section of Near Eastern Art, have been assigned to the expedition, which is expected to supplement the findings of the first one with further material and observations valuable in the study of early Islamic art.

The Museum has lately issued a folder describing twenty new subjects in its series of Colorprints. European and American paintings and Near and Far Eastern ones are included among these new and larger prints splendidly reproduced by the collotype process. Another folder recently published lists the various reproductions and publications of the Museum which are suitable for Christmas gifts, as well as ten new greeting cards.

Boston Happenings.

PAUL REVERE, quite human and very thrifftful patriot, whose versatile talent expressed itself in silver and copper, in thunderous artillery and artificial teeth, is artistically commemorated in a Paul Revere room which the Boston Museum of Fine Arts has set up, using as background the structure of a fine Georgian room from the Jaffrey mansion, Portsmouth, N. H. Gifts and loans have made this room one of the most interesting to Americans of all the cubicles in the new decorative arts wing. In it, given by living Revere descendants, is the Copley portrait of the silversmith, in his work blouse, holding in the left hand a cup of his own make. It was publicly shown at the Philadelphia Centennial, 1876, and rarely since then until now. Encased within a gold frame shaped by Revere himself is a miniature likeness of Mrs. Revere which, in the family, has always been attributed to Copley. Furniture from the Revere homes in Boston and Canton is included, and there is a magnificent collection of Paul Revere's silver, most of it given or lent by Mrs. Nathaniel Thayer, a Revere descendant, or given by Henry Davis Sleeper in memory of his mother.

A few souvenirs have been installed in the Revere room of the artistic workmanship of



*Paul Revere: Tankard
Gift of Henry Davis Sleeper*

Apollos Rivoire whom some chroniclers have confused with his gifted son, of Anglicized name, recording that Paul Revere, the patriot, learned his trade from John Coney the silversmith. The latter artificer, of course, died thirteen years before the younger Revere was born, but in his shop was trained Apollos Rivoire, Huguenot emigrant boy, who learned to beat up a beautiful cup on the stake and to adorn it with pretty pattern. He handed on the tradition to his son Paul.

A memorial exhibition which on historic and esthetic counts ought to be transferred en bloc to some art museum, there to remain permanently, is one of wood engravings and other documents concerning Timothy Cole (1852-1931) which was hung during October at Louis Holman's print shop in Park Street. White line wood engraving (not identical with the art of the wood cut, based on the black line) is by general admission the one supreme American achievement in the fine arts. Every other art and craft practised by white men in North America has been of European, or Asiatic, derivative. Our great wood engravers of the 1880's and 1890's developed an art without parallel or precedent. It had only a brief efflorescence. The half-tone process put its practitioners out of business, one by one, until, in the 1920's only Cole, greatest of them, was left to continue engraving his masterpieces after

great masterpieces of the art galleries. His latest block, as here previously reported, was his reproduction of the Fray Feliz Palavicino by El Greco in the Boston Museum. While he worked upon this a cinema was made which will preserve for posterity the motions of a lost art.

Long one of his admirers, Mr. Holman during the last years of Timothy Cole's life was busily engaged in obtaining from him and his family the literary and artistic documentation which made the opening of this memorial exhibition a chief event of the art season of 1931. Here were gathered, from several sources, proofs of the long series of engravings which Cole made for the *Century Magazine* and other publications; photographs of the artist at work; the tools he used; examples of his correspondence, amongst which was a poignant little poem in which the dying engraver wrote of his readiness to go beyond.

The Return of Governor Pownall to Boston, in the guise of a portrait attributed to Copley, which must have been made in England after 1774, was an entertaining episode of October, the canvas shown at the Casson galleries. Pownall, some will remember, was transferred in 1759 from Massachusetts to South Carolina because his mode of living was too gay for the Puritan temper. The very good portrait of a handsome man which has come to New England has been ascribed to Copley by an English authority. It is a splendid presentment of a colonial official whom the Revolution deprived of his job.

November first finds the seasonal exhibitions at Boston in progress as if no depression were felt; at the Guild of Boston Artists, re-opening its series of one-man shows; special exhibitions of three weeks each under way at the Art Club; the New England Society of Contemporary Art (a report of whose demise was unfounded) resuming in new and larger quarters; at the Fogg Art Museum a second important print show; various offerings in dealers' galleries.

A forthcoming important addition to permanent installations of the vicinity was sensed with the completion, early in October, of the work of adjusting to the walls at the State House Richard Andrew's decoration depicting an episode in the war service of the Sixth Massachusetts Regiment, the troop which in Baltimore gave up the first victims of the Civil War (sometimes nowadays rather ungrammatically called the War between the States). This is Mr. Andrew's second large mural painting for the Massachusetts building which newspaper reporters who have come down to Boston from the United States will persist in calling "the capitol" on Beacon Hill.

FREDERICK W. COBURN.

American Wood Engravers—The Drake Collection.

THE Division of Fine Arts of the Library of Congress has held several notable exhibitions of prints during the past year. Among these was a group of 500 proofs of American wood engravings presented to the national library by Edith True Drake as a memorial to her husband, Alexander Drake, for many years art editor of the *Century*. Mr. Drake not only was associated with the leading American wood engravers, but was largely instrumental in promoting the development of this art, which attained to so great a height but was unfortunately so comparatively shortlived. Strangely enough it is in this field that American artists have made unique contribution, for in no other country or time has wood engraving been carried to such perfection. Luckily Mr. Drake, realizing the artistic value of these works, kept proofs of the blocks engraved by his order, and possibly others also. The collection from which Mrs. Drake selected the 500 for the Library of Congress still numbers a thousand or more. Those who were fortunate enough to live at the time that these works were produced could not have failed to find delight in renewed acquaintance, and, doubtless, some were surprised to find that these works, even in this day of sophistication, held their own because of supreme artistic merit. The number of artists represented who excelled in the art was also noteworthy. Timothy Cole and Henry Wolf were, of course, generously represented, but so also were many of the lesser men who at times pressed these masters close for honors. A valuable function of this exhibition was the witness it bore to the merit of contemporary illustrators and the reminder it gave of the fact that some of our foremost painters thus began their careers. The value of such a collection as this to students of art is incalculable, and it is earnestly to be hoped that the remainder of the Drake Collection will eventually find its way into other public institutions.

Philadelphia Notes.

CURRENT exhibitions so often drive the permanent collections of our various art institutions into the storage cellars that one experiences a shock of pleasant surprise on coming face to face with well-known canvases upon the walls of the Academy. It is like a sudden encounter with an old friend in a milling throng of strangers. The delightful business of recognition begins. In the new light of our own added experience we discover new beauties and reappraise distinguishing

qualities. The Pennsylvania Academy possesses some superlative canvases such as Cecilia Beaux's "New England Woman," Duveneck's "Turkish Page," Chase's "Lady in a White Shawl" and Gari Melchers' "Skaters" which lose nothing by the passage of time. The pictures acquired by the Lambert Fund for the purchase of pictures by artists not yet generally recognized are now numerous enough to constitute an independent collection, and many of the names on the roster are so reputable that it becomes difficult to realize that in 1907 or 1912 they were invisible stars in the artistic firmament. John Lambert, himself an artist, knew the psychological value of the recognition he generously enabled the Academy to give.

The 69th Street Branch of the Pennsylvania Museum arranged a September exhibition of objects in daily use during the early period of this American Republic. In addition to tableware, furniture and textiles, there were costumed dolls, ship models and a stage-coach on view. The Curator, Philip N. Youtz, made a summer journey to Vienna, Budapest and Germany, where he studied special methods of presentation in various museums.

Carolyn Haywood has completed an illuminated manuscript book of biographies of famous women of Pennsylvania. It is the gift of Cyrus H. K. Curtis and the *Philadelphia Public Ledger* to Strawberry Mansion, where it will be kept in a place of honor, and added to from time to time.

The summer hegira of artists took the sculptor, Alexander Portnoff, to Russia as leader of a party of students of the cultural life of the Soviet Union. The itinerary included Kiev, Nizhi-Novgorod, Kazan and the Caucasus as well as Leningrad and Moscow.

EDITH EMERSON.

A Successful Circulating Picture Club.

THE Circulating Picture Club of the Art Alliance is a democratic experiment, following the example of the lending libraries and installment buyers. Its growth in a short period indicates that it is adapted to certain aspects of modern life. Recently an associate committee of women representing clubs in southeastern Pennsylvania and adjacent parts of New Jersey and Delaware has been formed to assist the work. One hundred twenty clubs and schools have taken out the ten-dollar-a-year memberships which permit them to borrow eight paintings (or sixteen etchings) a season. At the end of each month an exchange is effected, unless the borrower becomes so enamoured of his picture that he buys it, which he can arrange to do in installments.

The management feels "that the buying of pictures must be more than a rich man's game if art is to be far reaching in its appeal." Others are of the opinion that actual sales are likely to be retarded by the very natural temptation to "try on" a new one. So far the educational factor seems to be the dominant factor of the enterprise. Since its inauguration in 1925, 1,107 paintings contributed by 163 artists have been exhibited and the total circulation amounts to 3,888, averaging a little more than 3 to each picture. The club's clientele has shown a marked preference for color over black and white. The available pictures occupy the large top gallery of the Art Alliance continuously. Among the artists represented at the present time are Yarnall Abbott, Emil J. Bistran, Isabel Branson Cartwright, Constance Cochrane, Nicola d'Ascenzo, Elizabeth Shippen Green Elliott, John Folinsbee, George Harding, Robert Henri, Hayley Lever, Elizabeth Washington and Frederick Waugh. Aids to appreciation are furnished by gallery talks, and each picture sent out has a biography of the artist and additional information regarding the particular picture pasted on the back. Circulating Picture Club memberships have been given as Christmas, graduation and wedding gifts. The Philadelphia Rapid Transit Company gave thirty-five memberships as prizes to children who competed in a Safety Poster contest. Students in the schools write papers on the exhibits, and one child observed that the idea of studying one picture at a time was in accord with Japanese custom. Many appreciative letters have come in from Community Houses and libraries in small towns near Philadelphia, indicating an encouraging growth of interest.

EDITH EMERSON.

Pennsylvania Museum's Educational Programme for 1931-32.

A SERIES of almost one hundred free, public lectures, the most comprehensive succession of discussions on the form, spirit and history of art ever given under the auspices of a single institution in this city, is offered to the people of Philadelphia and its suburbs for this autumn and winter and the spring of 1932, as shown in the list of lectures announced by the Pennsylvania Museum of Art.

All of the lectures, which will be delivered both by distinguished guest speakers of international reputation and by members of the curatorial staff of the Museum, have been arranged for presentation in the Art Museum on the Parkway.

In addition to this list of free lectures, a series of seventy-five lectures in five different courses will be heard in the Museum's School of Industrial Art at Broad and Pine Streets. Members of the Museum will be admitted free to the latter talks, but a nominal fee will be charged for each of the five courses for any of the general public desiring to hear them. In all, the Pennsylvania Museum of Art has provided nearly 200 public lectures.

The general topics for the Museum lectures include: the Art of the Middle Ages; Nineteenth Century Precursors of the Twentieth; a series of lectures on famous cities with particular reference to their respective contributions to both the spirit and the form of art; a series of Sunday lectures on a variety of topics, mediæval and modern; and Wednesday gallery talks—talks made by the lecturer in the presence of the actual masterpieces of painting, sculpture, metal-work, tapestry, or wood-carving, as contained in the museum galleries.

Subjects which will be treated in the course of the lecture season at the school include: Appreciation of Art; The Historical Development of Furniture; The Elements of Architecture as Related to Interior Decoration; and The History of Customs and Manners of People as shown by their daily dress.

The experience of the past two years, in which museum officials found that attendance figures at the Art Museum on the Parkway, at Memorial Hall and at the Rodin Museum always challenged and at times topped the attendance records of the Metropolitan Museum of Art in New York, persuaded them to arrange a lecture series which would quite literally comprise a liberal education in art.

Particular attention was paid to such an arrangement of the lectures as would be most likely to be agreeable to the greatest number of people. Thus, the Thursday lectures, given by guest lecturers, will be delivered at 3 p. m. in the West Foyer of the Museum; Tuesday at the same hour in the lecture room; Sunday at the same time and place, and the gallery talks at 3 p. m. in the particular gallery which the subject scheduled indicates. Before the latter series has ended, those attending them regularly will have had opportunity to visit and learn authoritatively of almost every room and gallery in the Romanesque, Gothic, Georgian and American sections.

By such an arrangement of the programme, it is hoped that housewives, students, business men, professional men, office workers—in fact, every group in the community desiring to attend—may be able to do so.

A new departure in the Museum's educational programme is to be launched this year; namely, children's classes in appreciation of Art. A moderate fee is charged for the supervision and direction of children in the effort to stimulate the child's vision, sympathy and intelligence in order that he or she may see the masterpieces contained in the museum not merely as costly relics, but as objects wrought by human beings like themselves, striving to develop as they are to be taught to develop, their ideals of beauty.

The classes at the school will be continued this year as usual, but their aim is not only to develop the child's appreciation of art but also to stimulate his own desire to create in terms of beauty, through paint, water color, and clay.

The children's course offered at the Museum is, broadly speaking, a course in aesthetics, whereas that at the school combines both appreciation and creation.

The classes at Fairmount will meet Saturday mornings from 10 to 12.30 beginning October 17. Those at the School of Industrial Art convene Saturday mornings from 9 to 12 o'clock. The first of these classes met last Saturday.

Both the philosophy and the practice of art are to be treated in the series of guest lectures, the first of which is to be delivered on January 14, on "The Essence of Portraiture," by Stewart Dick of Toronto, who last year was official lecturer at the Museum here.

The other five are: January 21, "The Artist Sees Differently," by Duncan Phillips, Director, Phillips Memorial Gallery, Washington, D. C.; February 4, "Design for the Machine," Eugene Schoen, New York; February 18, "A Colonial Architect, William Buckland of Annapolis," by R. T. H. Halsey, Baltimore; February 25, "New Phases of Architecture," Henry Russell Hitchcock, Wesleyan University; March 3, "Modern Architecture," by Dr. Eugene Gustav Steinhof, Director, National School of Decorative Art, Vienna.

The first of the series of free museum lectures will be the Tuesday lectures, to be presented by Mr. Rossiter Howard on The Art of the Middle Ages, every Tuesday from October 20 to December 15.

The second, the gallery talks to be delivered by Mr. Beaumont Newhall, will be delivered every Wednesday from October 21 to May 4. The Sunday afternoon talks, to be made in rotation by Mr. Howard, Philip N. Youtz, curator of the Sixty-Ninth Street Museum, and Mr. Newhall, will begin on Sunday, November 1, and will continue up to and including May 15.

During the winter and spring of the coming year, the Tuesday afternoon discussions will be

conducted by Mr. Newhall on Nineteenth Century Precursors of the Twentieth, beginning January 5 and ending February 23. Beginning Tuesday, March 1, and continuing to May 10, Mr. Howard and Mr. Newhall will discuss cities, and included in the list are Thebes in Egypt, Athens, Rome, Constantinople, Florence, Venice, Nuremberg. Amsterdam, Paris, London and New York.

Eight lectures on "The Appreciation of Art" will be presented by Edith Emerson in the Auditorium of the School of Industrial Art every second Tuesday at 11 a. m., beginning November 3 and ending February 16. There will be no lectures on Tuesday, December 29, on account of the Christmas recess.

Twenty-four lectures on "The Historical Development of Furniture" will be presented by Mr. Edward Warwick every Wednesday at 11 a. m. and at 7:30 p. m. in the auditorium of the school, beginning this week and continuing to March 23. There will be no lectures on December 23 and 30. Mr. Warwick also will deliver a series of twenty-six lectures on "The History of Customs and Manners of People," every Monday at 11 a. m. and again at 7 p. m. in the auditorium, from September 30th until April 25; October 12, December 21 and 28, February 22 and March 28 to be omitted.

That portion of the course from February 8 to the concluding date will deal with the Renaissance of Western Europe, as revealed in the dress of the peoples of the various nations.

The final school lecture course will be that on "The Elements of Architecture as Related to Interior Decoration." Mr. J. Frank Copeland will present the talks every Thursday, with the exception of November 26, December 24, and March 31, at 11 a. m. in the auditorium of the school, beginning October first and ending April twenty-first.

Civic Art in Kansas City Public Schools.

A UNIQUE feature of art teaching in the public schools of Kansas City is the emphasis placed on civic art. An interesting account of this work was given at the Western Conference of the American Federation of Arts last spring by Miss Lillian Weyl, Supervisor of Art in the public schools of Kansas City, and also at that time President of the Western Arts Association. "All courses of study," she said, "are planned to serve the needs of the children and their interests in their lives at home, and in their school and city. All courses include material of present interest to the children that should merge into



Phimister Proctor's "Pioneer Mother"

*A drawing by a primary grade school pupil,
Jack Abshier*

permanent attitudes that are desirable for citizenship. The art work which grows out of activities in which the children engage as citizens, members of home, school and community, includes study of city objects of art, sculpture and architecture, problems in improvement of home, school and community environment.

"Kansas City has an unusual heritage of monuments and sculpture which reveal the history of the city and interpret the inspirational work of its benefactors in fine art form. The park and boulevard systems and special decorative features in landscape planning of residential sections of the city are counted as part of this heritage since they were projected and carried out by masters in the art of city planning.

"Beauty of environment constitutes one of the great satisfactions of life, contributing to self-respect and contentment. It devolves upon the schools to plan for making the children conscious of the value of clean, orderly, and tasteful homes and community environment, and directly responsible for preservation of that which is fine and for a part in the work of improvement."

To accomplish these ends the work is divided into two sections—Special Art Appreciation, and Civic Art—which calls for active creative work on the part of the children in the improvement of their own surroundings. When, some time ago, some of the monuments of Kansas City suffered defacement by vandals, the matter was brought before the children in the public schools and their cooperation in the preservation of this public property solicited. School children were

asked to enter a contest in devising a pledge that would express pride in the city beautiful and pledge responsibility for its preservation. The result was successful. There has been no defacement of public monuments in Kansas City since then.

Included in the instruction in civic art is a brief study of flowers, trees and landscape gardening, flower growing and planting. Iris Day has been observed by one school, and all schools have their special projects.

Italian Art to Be Shown in Baltimore.

ELABORATE preparations are being made at the Baltimore Museum of Art for the opening of its first Italian Exhibition of Contemporary Paintings, which will be the principal event of its pre-Christmas season. The private view will be held the night of November 4 and it will be made a gala occasion. The Italian Ambassador to the United States, Dr. Martino, and members of his embassy; John W. Garrett, United States Ambassador to Italy, and Mrs. Garrett, who will spend the fall in this country; Governor Albert C. Ritchie of Maryland, Mayor Howard W. Jackson of Baltimore, and other Federal, state and civic officials will be invited.

Arrangements for this exhibition were made by Director R. J. McKinney in Rome this summer. He was given great assistance by Mr. Garrett, Cipriano Efisio Oppo, member of the Italian Parliament, and when the project was learned by Premier Mussolini he received Mr. McKinney to express his enthusiastic pleasure and his desire to do everything to make the occasion a success.

The exhibition will contain about seventy-five canvases representing fifty or more artists. The works were personally selected by Mr. McKinney from the Prima Quadriennale held in Rome this year. The Italian Exhibition will remain at the Museum until the middle of December, when it will be sent on tour of other museums. Three have requested it to date: The Syracuse Museum of Fine Arts, The Rhode Island School of Design in Providence, and The Cleveland Museum of Art. Immediately upon its departure the galleries at the Baltimore Museum will be put in preparation to receive the Foreign Section of the International Exhibition of the Carnegie Institute of Pittsburgh. Simultaneously with the Italian paintings, the All-Australian Exhibition of Contemporary Paintings, seen in New York at the Roerich Museum last fall, will be on view at the Baltimore Museum.

The October exhibitions opening the fall season comprised rare textiles and jewels from the

Cone Collection, sketches by Boardman Robinson for his mural decorations at Kaufmann's in Pittsburgh, water colors by Emil Holzhauer, etchings by Edwin Tunis and paintings by Rosalie Carey. Last year the Baltimore Museum set aside one of its galleries for a series of one-man exhibitions by local artists, and they will be continued this season, Mr. Tunis and Miss Carey being the first of the present group.

The October feature in the Print Department was an exhibition by American Print Makers lent by the Downtown Gallery in New York.

'Rain Makers' Medal.'

THE Society of Medallists formed three or four years ago with the purpose of advancing medallic art and its appreciation has lately issued a very beautiful medal, the work of Hermon A. MacNeil, commemorating two incidents of the Hopi Prayer for Rain on the mesas of northeastern Arizona. Mr. MacNeil who, it will be remembered, has produced in the round, distinguished works in sculpture of Indians, notably "The Sun Vow" and "Multnomah", chose this theme for his medal because of the extraordinary vital enthusiasm and power that the Indians throw into this ceremony. Having witnessed it himself and been thrilled by the intensity of their emotion and on further study by the complicated and perfectly natural development of this drama, he says that he could not but feel that in it is found a basic note underlying all religions. "All these Southwest Indians," he explains, "living as they do in an arid region, have developed their religion along the lines of their greatest need—water." The following description of the ceremonies and the sculptors' interpretation were written by Mr. MacNeil and published in a little folder by the Society of Medallists to accompany the medals sent out to subscribing medallists.

"The Prayer for Rain" is one of the greatest and most important ceremonies of the Hopi Indian. "Occurring in August, it is filled with ritualism for nine days, and in their kiva, an underground chamber, they have ceremonies with these snakes that have been gathered by the antelope and snake clans of their tribe for six days, from the north, east, south and west, also from above and below, therefore from all the directions of the universe. These snakes, so far as our best authority goes, although a portion of them are poisonous varieties, are not tampered with but are handled freely by the Indians both during their underground ceremonies, and later, on the last day above ground, in their public ceremony. During this last day ceremony they



Obverse and Reverse of Hermon A. MacNeil's Medal, "Prayer for Rain"

Issued by the Society of Medalists

dance two and two, one with the snakes in his mouth, sometimes two at a time, while the other, accompanying him, wards off the head of the snake from the face of his companion with an eagle feather. It will be remembered that the eagle preys on the snake in nature and the smell of the eagle feather is supposed to frighten the snake with the intention of preventing him from biting. This ceremony was so intense and apparently so vital to them that, although I myself saw two Indians bitten, they seem to be so completely under the control of spirit that, although I watched for further developments, yet there seemed to be no swelling or poisonous effects from the bites.

"Even though the dancing takes place after the participants have taken hardly any food during the nine days, yet immediately after this public ceremony, which is performed in a circular action around the sacred stone on the mesa at Walpi, they each take an emetic. After circling twice about the sacred rock, the one bearing the snakes in his mouth emits them and a third follower immediately grabs the snake from the ground and carries it back to a little improvised enclosure of cottonwood boughs. After all the snakes have been used in this manner, each Indian grabs into the bunch and, with his hands filled with the snakes, each one starts running down the trail off the mesa onto the plains, as shown on the reverse side of the medal, and figuratively deposits the snakes again in their underground abodes."

"Behind the heads of the dancers on the obverse is shown the sand picture drawn by the Indians themselves with colored earths on the floor of

their kiva or underground chamber, about which they perform sacred ceremonials previous to the public dance. On this side of the medal the attempt is also made to show the apparent basic reason for the use of the snake in this prayer for water. This reason or theory seems to have evolved from the similarity in action between the snake on the earth and the lightning in the sky. The Indian, however, has evolved the theory of a kind of cousinship through these angular moving reptiles with the still more angular movement of the lightning to jar the rain clouds for rain, thus making their chief need their strongest prayer. Curiously enough, although there had been no sign of rain for weeks, the day following this remarkable ceremony, a little cloud appeared in the sky and the next day it rained copiously."

American Folk Sculpture.

AT THE Newark Museum was opened on October 20th a unique exhibition of American Folk Sculpture. This follows the exhibition of American Primitive Paintings held last year at the Museum in logical sequence, and should prove no less unusual and interesting. Included in this exhibition are defunct cigar store Indians, ships' figureheads, weather vanes, iron stove plates and plaster figures from Pennsylvania, hand-carved dolls and toys, hunting decoys, tavern signs, boot-jacks and similar objects, recalling other days and other ways of life. Closely associated with the early traditions and history of the country, this material has not previously been exhibited on such a complete scale. The Newark Museum has gathered it

from all along the eastern coast as far north as Maine and as far south as Virginia, and, as surely as do the folk arts of European countries represent a native artistic spirit, so does this material—varied and full of interest. These quaint figures, fashioned by untutored craftsmen, suggest innumerable incidents in life in America during a hundred or less years ago—the country whittler at work during the long winter nights, sailors whiling away idle hours during a long sea voyage, country peddlers hawking their wares across the country side—curious mementos of the handicrafts of the early settlers. The exhibition of Primitive American Paintings assembled by the Newark Museum last year has been making a circuit of other museums and proving of unusual interest wherever shown. It may be more difficult to put this exhibit of American Folk Sculpture on the road, but it will doubtless be in no less demand.

The Works of W. E. Rudge Shown in Newark.

AN EXHIBITION of the works of the late William Edwin Rudge was held at the Newark Public Library during the month of October. It included approximately three hundred items, chiefly from the R. C. Jenkinson Collection of Fine Printing. A few important items, now unobtainable, were lent by the printing house of William Edwin Rudge at Mt. Vernon, N. Y.

As one of the outstanding influences in the revival of interest in fine typography in this country, W. E. Rudge, whose death occurred last summer was included among the select group of contemporary printers, such as Bruce Rogers and D. B. Updike, whose works have been added to the Jenkinson Collection as issued. It is the purpose of this collection, given to the Newark Library by the late President of its Board of Trustees, to assemble the best examples of contemporary printing and, from time to time, to present exhibits that will stimulate interest in fine typography.

Included in this showing was a copy of each of Rudge's books, selected for the "Fifty Books of the Year" by the American Institute of Graphic Arts from 1923 to 1931. A large number of pamphlets and broadsides designed by Rudge were also shown. More than half the items included are now out of print.

The exhibition was open to the public every day from 9 a. m. to 9:30 p. m., during the entire month. During his lifetime Mr. Rudge received numerous medals and honors in recognition of the meritorious character of his work.

The Toledo Museum Enters the Field of Music.

THE Toledo Museum of Art is adding two large wings to its already spacious building, one of which will be a music hall and a center of musical art and extension work in the appreciation of music. The musical activities in connection therewith will be conducted by Miss Mary Huggins, a graduate of the Juilliard School of Music, which has appointed her as its Toledo representative. Miss Huggins will advise the Museum as to the use of this auditorium and will make a survey of the city's musical resources and activities.

It is hoped that by organizing and centralizing such musical efforts the Toledo Museum of Art will accomplish for music what it already is accomplishing for painting, sculpture and allied arts. The Museum's aims in this field will be to enhance the value of music to listeners rather than to provide technical instruction for musicians.

The new music hall, which is the gift of Mrs. Edward Drummond Libbey, will have a seating capacity of 1,500 and a stage that will accommodate the largest symphony orchestra or a chorus numbering as many as 300. In design it will duplicate a classic Greek theatre, a sky ceiling carrying out the open-air effect. The most modern electrical equipment and backstage appointments will be provided.

Miss Huggins is a concert pianist who has recently been graduated from the Juilliard graduate school. She was born in Emporia, Kansas, and received her early musical education there. After graduation from the College of Emporia, she went directly to New York City, where she studied piano with Gordon Stanley and Ernest Hutcheson, winning a Juilliard fellowship with the latter. During the past two years Miss Huggins has been a member of the faculty of the Baldwin School at Bryn Mawr, Pennsylvania.

The New Whitney Museum.

THE construction of the Whitney Museum of American Art located in Eighth Street between Fifth and Sixth Avenues, has been completed. Juliana R. Force is director.

The new museum, founded and endowed by Gertrude Vanderbilt Whitney, will be devoted exclusively to the showing of paintings and sculpture by American artists and will house a collection of more than four hundred works. The date for the formal opening has not yet been announced but will probably be sometime near the middle of November.

Three buildings, formerly 8, 10 and 12 West Eighth Street, have been thrown into one to form the new museum. The three façades have been entirely remodeled and composed into one. The old brick walls have been faced with stucco of a yellowish pink tone which is set off by making the lintels, band courses, and architectural motifs of white stone. The inspiration for the color of the stucco was obtained by the architects, Noel and Miller, from a sample available to them of one of the buildings of Marakesh, the old Moroccan City called the "Rose City."

The entablature and columns of the main entrance are an adaptation of the Greek and are made of white marble over which is placed a large bas-relief of an eagle in white metal. The door itself is of aluminum of a modern design of stars in a setting of Red Numidian marble. The three motifs of the building, of which the front entrance is one, are framed by reeded aluminum bands. Pilasters of stucco separate these motifs and set off the design.

The style of the entire building is modern although a definite attempt has been made to preserve a classical feeling. The interior, designed by Bruce Butterfield with the assistance of Mrs. Force, consists of nine large painting galleries, one sculpture room, print rooms, a director's room, a library, various small offices and a shipping room.

The group of American artists who contributed specially designed decorative details to the building includes Robert Locher, Max Kuehne, Carl Walters and Karl Free.

American Life Typified in American Paintings at St. Louis

THE Twenty-Sixth Annual Exhibition of Paintings by American Artists opened at the City Art Museum on Saturday, September 19, to continue to November 1. It is the one exhibition of the year when so much space (practically all the galleries for special exhibitions) is devoted to contemporary American painting.

One hundred and eighteen canvases represented the work of as many artists. St. Louis artists whose work was selected by a special jury comprised approximately one fifth of the whole exhibit and were represented by twenty-two canvases. With this exception the entire collection was assembled from exhibitions held during the past year at the Corcoran Gallery of Art, the Art Institute of Chicago, the Pennsylvania Academy of Fine Arts and the National Academy of Design, and in some cases smaller exhibitions and private galleries had been drawn upon for ma-

terial representative of the country at large, and that which had already passed juries. New names and personalities were included as well as works by long accepted and more conservative painters.

A modernistic note predominated throughout the display. The first impression was of brilliant and vivacious color which was somewhat opposed to the monochrome effect of modernistic pictures seen in the galleries heretofore. It was fresh, spontaneous and sturdy in its expression and mood.

Significant was the number of new artists—Americans whose work has been given its first showing within the past few years. There was a spirited quality and conviction in these paintings of typical American themes. Street scenes, the circus, still lifes of characteristically American objects, portraits of American types, mechanical things and industries, and shore scenes rather than marines were the subjects found throughout.

Those artists who have held to old methods of painting have been definitely affected by the moderns in that they have intensified and simplified actual appearances in such a way that their work has become interpretative rather than imitative. Other artists represented in the exhibition seemed to have so digressed from traditional styles as to have become extremely mannered. However, among these painters were those so sincere in their selection of commonplace as well as interesting themes, intensities and complexities of places and people, that one did not stop to marvel at stylization, technique or manner, but was aware of essential character at once convincing. The exhibition offered the public an opportunity to study American art in relation to American life.

America is an out-of-door nation, and this was realized by the landscapes: "Landscape with Fog" by Georgia Klitgaard; "Landscape near Florence" by Edward Bruce; "Landscape" by Luigi Lucioni and "The Haunted Village" by De Postels. "The Woodpile" by Graner and "Landscape" by Sidney Laufman were variations of the theme. "Adobe Village, Winter" by Blumenschein, "The First Snow," by Adomeet and "Commercial Street" by Lindenmuth were interesting contributions in the group of snow scenes.

"The Upper Deck" by Scheeler, while it was not a marine, was surely of the sea. Nowhere can there be such clarity of light and such spacious skies as in mid-ocean. The sense of power and equipment of ships for speed and force was quickly felt. "Wrecked Wharf" by Sewell Ford was an assured and definite modern expression

while "Morning in Foulon" by Rathbone, Jr., took its inspiration from the impressionists. "Yachts" by Hayley Lever was delightful in its feeling of mind and movement expressed by sailing vessels and choppy sea.

The street scene, a characteristic and recent development in American painting, was ably and interestingly expressed by Glen Coleman, Francis Speight, Carl Gaertner and John Grabach.

Splendid examples of American genre were discovered in "Cotton Pickers" by Benton, "The Circus" by Campbell; "Prelude" by James Chapin; "Behind the Scenes at the Circus" by Keller. "The Cotton Pickers" was extremely fine in clean vibrant color and angular nervous line, expressive of the inarticulate worker in an atmosphere of oppressive heat. The Taos painters, Berninghaus, Blumenschein and Willemovsky contributed the Indian motive. Important among the portraits were Seyffert's "Family Group," Hopkinson's "Horatio Gates Lloyd", Ipsen's "Captain Robert A. Bartlett" and "Mountaineer" by Speicher. Grant Wood's map-like primitive painting of Paul Revere's ride, Lauren Ford's miniature "Chemin de fer du Midi," Morris Kantor's "Old Apple Tree" and Ganso's "After the Rain" were fascinating in their modernism.

MARY POWELL.

The Abbey Bequest.

MENTION has been made in these columns, both in the London and Philadelphia notes, of the recent bequest of Mrs. Abbey, the widow of Edwin Austin Abbey, of practically her entire estate to the advancement of art. It may be that those who are especially interested in the bequest and in the advancement of opportunities for art students will wish to have a complete statement concerning this recent beneficence. The following are the facts: To the National Academy of Design was left \$100,000 and eight-elevenths of the residue of Mrs. Abbey's estate, "to form the Edwin Austin Abbey Memorial Trust Fund for Mural Painting in the United States of America, the income to be expended for the advancement of the fine arts in the United States of America, and for this purpose highly gifted, trained artists shall be commissioned to execute mural paintings, but only those artists who have proved themselves draftsmen, designers and mural painters of a very high order shall be entrusted with said commissions." Mrs. Abbey died on June 20 at her home in London, and no valuation has as yet been made of her estate. The will was dated April 2, and stipulated that

"the income from the fund should not be used until after January, 1937, that no part of the fund be used for eleemosynary purposes or for the relief of personal distress, that the recipient must in every case possess in the highest degree the qualifications designated in this paragraph, that no work shall be commissioned with any regard to the pecuniary needs of the artist, and that no part of the fund be issued for building purposes. Of the eight-elevenths of the residue which the National Academy is to receive, the will provides that two-elevenths are to be used as an endowment for the foundation and maintenance of professorships and classes in decorative design and mural painting and for no other purpose." The fund created by two-elevenths "is to be used for the preparation of scholars for the competition for the minor and for the major scholarships offered in London by the council of the Incorporated Edwin Austin Abbey Memorial Scholarships (for mural paintings) to men and women who are either citizens of the United States or British subjects." Apparently nothing is said as to what shall be done with the other six-elevenths. To the Royal Academy of Arts in London, Mrs. Abbey left her house and lot, known as Chelsea Lodge, for a museum for the people of Great Britain and the benefit of the public. This includes the contents of the lodge, with works of art, silver plate and Mr. Abbey's paintings, drawings, studies and sketch books. The remaining three-elevenths of the residue goes to the executors and trustees for the upkeep, maintenance and insurance of the lodge.

Contemporary American Ceramics.

A COMPREHENSIVE and notable exhibition of Contemporary American Ceramics has been assembled by W. & J. Sloane, 575 Fifth Avenue, New York, and will be shown there the entire month of November. This exhibition must, it would seem, have been inspired by the International Exhibition assembled by the American Federation of Arts and set forth a couple of years ago in the Metropolitan Museum and in other art museums in this country, and it evidences the possibility and the value of creating interest along these lines through demonstration. About three hundred pieces, ranging from commercial work to that of the best known individual artists, such as Carl Walters and Henry Varnum Poor, will be included in this exhibition. Some pieces were chosen, it is said, for their technical perfection and interest, some for originality, some for glaze and some for color and design. Works in the most conventional and classic manner will be included as well as those in the most ultra of



Viktor Schrenkengost: Madonna and Child
Exhibition Contemporary American Ceramics

the so-called modern mode. That these works may be shown to the utmost advantage, W. & J. Sloane have done over a wall in one of their large salesrooms in a new linoleum with backgrounds inlaid, so as to present the individual pieces to the best possible advantage. Among those serving on the jury of selection were Alexander Archipenko, Richard F. Bach, Charles F. Binns and Royal Cortissoz. Among the contributors are Guy Cowan, Rocky River Ohio, Viktor Schrenkengost, Cleveland; Russell Barnett Aitken, Cleveland; Charles Upjohn, New York; Peter and Walter Anderson, Shear Water Pottery, Mississippi; Paul Bogata, Ohio State University; Hunt Diederich, and Maigi Gertell, New York.

Berlin Notes.

BERLIN'S autumn season has begun with the opening of three large and several smaller exhibitions. The most important is the second part of the great Berlin Art Exhibition in Bellevue Castle (the first part of which was shown last spring) which includes water colors, drawings and prints, and small sculpture. The most interesting section of the entire show is the display entitled "The Graphic Portrait in the Last Ten Years." The artists seem to give more details of the models' faces in these techniques than in oil painting. There are wonderful self-portraits by

Germany's greatest woman artist in graphic mediums, Kathe Kollwitz, well known for her interpretations of social problems. Fingesten, noted for his landscapes, shows heads in the cubist idiom. One of the best items is the work of a young woman artist, Rosa Frankfort-Prevot. Some of the etchings and drypoints are similar to paintings in emphasizing pictorial effect rather than line. A new and charming technique is that introduced by Ulrich, in which drawings are scratched on gelatin and then printed. The lines are thin and of a light grey. Another hall is reserved for the theme, "The Dance." Among the exhibiting artists are some who have made this theme their specialty, including Kainer and Ernst Stern, a prominent artist of the theatre, and Gruneberg, who occupies a whole room with his red chalk drawings. Works by the "Abstrakten" (artists who work only in abstract manner) are brought together under the title "Old and New Form." The exhibition of the Berlin porcelain-manufactory is to be commended; it includes new forms of table service and works in sculpture modelled and painted by well-known artists. In the water color section landscapes are outstanding, especially those by von Kameke, who loves the northern sea-coast and the isles of the Ostsee.

A second important exhibition is that of the Association of Berlin Artists in the Künstlerhauss. Its theme is "Woman's Portrait Today." This interesting and lovely exhibition does not, however, include all contemporary feminine types, but only the "lady," for only wealthy women are able to afford painted portraits. Liebermann, dean of German artists, now eighty-four years old, exhibits several portraits, of which the best is that of his wife sitting in an easy-chair. Slevogt, the second of our great exponents of Impressionism, and Leo von König are also among the exhibitors.

DORA LANDAU.

Paris Notes.

THE Degas portraits, which will be shown till the end of September at the *Orangerie* museum, have been enriched by the loan—from the Brooklyn Museum—of this artist's celebrated portrait of Mlle Fiocre in the ballet called "La Source." It is certainly one of the most picturesque and important of Degas' works. For those who have not seen it, I would say that the water of the pool is in the foreground, and beside it stand or sit three women, and a brown horse beautifully painted. Mlle. Fiocre, seated, wears a theatrical costume discreetly colored in various soft tints with an exotic headdress which gives a strange



Degas: Portrait of Mlle. Fiorcre
Lent by Brooklyn Museum to Degas Exhibition, Paris

touch to the picture. The horse, on her left, is about to drink from the pool. It is surely a matter of pride and congratulation for us to see how frequently America is able to contribute something worth while, often unique, to the exhibitions of Paris. After Degas we are promised a collection of drawings, etc., by Edouard Manet at this same museum; and next year there is to be an important retrospective of this painter's works in celebration of his centenary.

After the excessively rich artistic season we have enjoyed there has followed the deadest of "dead seasons." The national museums, it is true, are always open, continually showing, too, interesting temporary collections, but the private galleries are only now beginning to wake up. The painters have scattered as usual, to rest and "work while resting," for vacation is their harvest time. They go to Normandy, to Brittany, and to Provence, that land of sunshine, white (or tarred) roads and black cypresses, where

the cicada sings all the day long. But the *Ile-de-France*, which includes the region round Paris and the Valley of the Seine draw their painters also, and we shall soon begin to see the result of their labor out-of-doors. There is a tendency to take a pessimistic view of painting just now—quite natural during a financial crisis—but painters have a way of going on, even if they have to tighten their belts.

Meanwhile the Colonial Exposition is a huge success—more than half a million visitors were admitted on Sunday last. The *Palaise des Beaux Arts* is an excellent museum, showing also exhibitions of current interest. M. Paul Leon, Director-general of Beaux-Arts, and M. Petsche, Under-Secretary of State for Fine Arts, inaugurated the other day an exposition of works of the statuary, Charles Bigonet, who died this year. In a few days there will be shown three models of new monuments by Bouchard, which are to be set up in French Equatorial Africa: one in memory of the French pioneers in that country; a sec-

ond to the memory of Savorgnan de Brazza who died in 1905, and who was the first to explore the lands between the Atlantic and the Congo, conquer them peacefully and attach them to France; and the third monument will be erected in memory of E. Gentil, who died in 1914, conqueror of the country between the Oubanghi and the Tchad, and who destroyed the slave-hunters who were the curse of that region.

A young Frenchman with extraordinary artistic talent, Eugène Bar, has died at the age of twenty, having spent the last three years of his life in a sanitarium. He had published a small book of engravings called "Bruges," had illustrated Dubly's "L'Imposteur," and had just produced a final album of twelve engravings entitled "Cythère." In this last work his young genius is evident—genius obsessed, as was only too natural, by the thought of death. The death's-head appears as a *motif*, more or less concealed, in every subject, from the sinister "Jazzband" to "Hesitation," in which it looms back of the girl listening to the seductor. With a very few lines Eugène Bar could produce actual terror and cause a shudder in the sensitive spectator. I have seen nothing, outside of Forain or Faivre, so affecting in its ironic and tragic truth. This young artist was a nephew of Professor Paul Hazard, of the *Collège de France*. His home was in Lille.

Wood-engravings are much appreciated in France. I have seen recently some of the work of Maurice Albe, which is full of dramatic solemnity. His interpretation of his own country people in the "Perigord Noir" is really striking—the poachers, the beggars, the bearers at a funeral, old men and old women crouched in chairs beside their black chimney-place, all seem to represent severity and sorrow, and age as harsh as the stony ruins one finds in that marvellous southern region. Tourists see only the beauty of its ancient towns—such as Sarlat, for instance, and Domme—for they do not penetrate the life of the people. Nevertheless, I can testify that gaiety and charm are evident among them; and though Maurice Albe reflects, from knowledge and by his personal temperament, a sombre aspect of old France, his work is the richer for that.

LOUISE MORGAN SILL.

London Notes.

THE commencement of the autumn art season in London is always signalled by the exhibitions of the two leading Photographic Societies—"The London Salon of Photography" and the "Royal Photographic Society." The "London Salon"

has now attained its majority, for this is its twenty-second annual exhibition. Its constant aim—as stated officially—has been "to exhibit only that class of work in which there is evidence of personal feeling and execution," and this year the level of achievement in pictorial photography is a high one. Of special interest are the portraits and figure work. Among the former, Dorothy Wilding gives us three lovely blondes, including Enid Stamp-Taylor and Princess Otto von Bismarck, while her portrait study of the dramatist Noel Coward is clever in pose and spacing. The portrait study of Bertram Park, who contributes three clever figure studies in color to this exhibition, is by Marcus Adams; and to be noted are two character studies, "The Talmudist" by Dr. Schneider and "An Old Musketeer." The nude studies are clever in lighting and refined in treatment, and among these Du Pre shows especially well in his "Bathers," "Six O'Clock" and "Composition" while a point to note this year is the influence of Japanese art in decorative feeling in such prints as "Whirling Foam" (V. Shuck), "Shadow" (T. K. Shindo), and Gladys Black's "Summer Is Come." Less interesting pictorially than the Salon, the "Royal Photographic Society" is, as always, specially strong on the side of the technical sections.

At the Victoria and Albert Museum there is a most informing exhibition of Poster Art. Poster Art is one of those art forms which breathes the spirit of modern life and is one of its most sincere and natural utterances: its very form is a matter of controversy, for some still prefer the reproduction of a finished painting, such as the "Bubbles" of Millaas, which is shown here, and was—with that other delightful drawing by Furniss, in which a very dirty tramp addresses Messrs. Pears with the assurance that "I used your soap two years ago, since when I have used no other"—a classic example of the pictorial poster; while on the other hand the selective pattern of line and color, with flat washes and clean outline, has its admirers (among whom I include myself), and seems to be winning the day with the public.

The art of the modern poster carries us back to Paris of 1894-5, and is well represented here on a wall which is a cascade of bright color and clever drawing, in the creations of Chéret. Toulouse-Lautrec, Steinlen, Forain, Willette, Chéret touches with genius the lighter side of life in his "Coulisses de l'Opera" and Bal Masque, shown here. Toulouse-Lautrec's is stronger, more ruthless in his caricature. In a work by my friend, Mr. Frank Emanuel, on "The Illustrators of Montmartre," which I had

the privilege of editing, the author remarks: "There is a magnificent poster of the poet-saloon-keeper, Aristide Bruant, by Lautrec, which alone would have been sufficient to place him high among modern artists." That poster is before us in the present display; and with it his no less powerful posters of Yvette Guilbert at the Ambassadeurs, of May Milton and Jane Avril. Add to these Steinlen, the illustrator of "Gil Blas"; Forain—who did, as Emanuel tells us, "bold poster work"; and Willette, with his fine sense of line which finds expression here in his poster of "La Revue Deshabill and we find in these years of 1894-5 a brilliant output of poster work in Paris which soon spread across the Channel to London, where the "Beggartaff Brothers" (William Nicholson and James Pryde, Walter Crane, Dudley Hardy, Aubrey Beardsley and John Hassall caught the flame of the new art in many different forms of design. From England, Germany took up the poster with her own serious strength; and by this time industry had begun to use the new art, and, though there came a falling off in the close of the century, the revival soon followed. Our present railway posters are often extremely good in design and color. They might have been shown more fully here; but this is a show of the story of the poster and, as such, it most admirably achieves its end.

In the same Museum at South Kensington is now the famous bedstead, which I illustrated in my last Notes, though a printer's error gave the name of Chaucer instead of that of Sir H. Chauncy, who followed Ben Jonson by a century. A neighboring case now holds the "Canning Jewel," which I also fully described when sold at Sotheby's. It has now been presented to our Museum with the message beneath—"given by an anonymous American friend of the Museum." The no less generous gift of Chelsea Lodge to the Royal Academy of Arts by the late Mrs. Edwin Austin Abbey I shall detail in my next Notes.

SELWYN BRINTON.

Italian Notes.

ITALY'S First International Colonial Art Exhibition will be held in Rome during the months of October, November and December, the interior of the Exhibition Palace transformed to suit exotic colonial local color. Under the direction of the Prime Minister and his executive committee, the colonial governors have supervised the assembling of large collections by the resident *sindacati*, the natives' and colonists' societies organized on the plan already described in this MAGAZINE in connection with recent art news of Italy. Denmark has sent an exhibit of

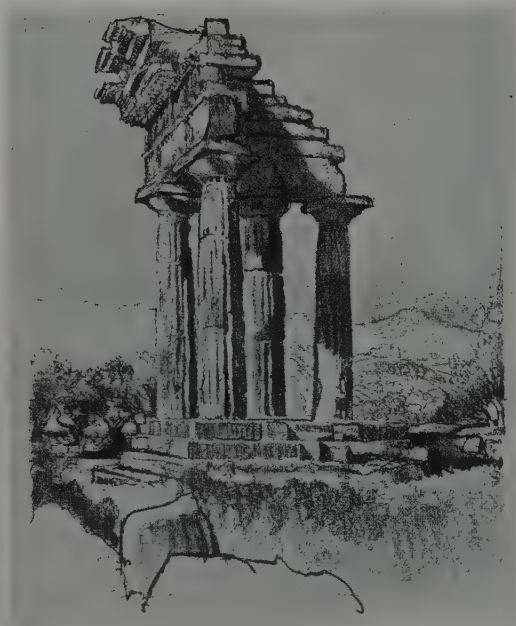
the artistic and folkloristic character of her settlements in Greenland. Belgium has only to draw upon the immense resources of the Cinquantenaire and other museums to show through artistic lenses the development King Albert has assured the Congo State. Allard l'Olivier's paintings—many of which I had the pleasure of seeing in Belgium—interpret with strength, luminous charm and color the people and the regions the artist was invited to visit with the King and Queen on their extensive Congo expedition a few years ago. The French Government sends over 300 paintings, sculptures, etc., including two canvases and two etchings by Delacroix, works by Fromentin, Vernet, Raffet, Rodin, and others by distinguished contemporaries. The French colonial book has a special room. And the most complete exhibit ever sent abroad represents the natives' and colonists' decorative arts, schools of applied arts, etc., of Morocco, Algeria, Tunisia, Madagascar and Indo-China.

One of the Royal Italian Academy's most recent undertakings is a large Dictionary of Italian Arts and Crafts, proposed by Ugo Ojetti, who, by the way, will represent the Academy at the great Mantegna commemoration in October. Mantegna, though born at Isola di Cartura and preferring to be known as a citizen of Padua, will have his most important five-hundredth birthday party at Mantua, where all of his work that can be gathered from other places will be shown together with his great series of paintings which are the precious inheritance of that city.

Among the many inter-university and other recently developed art and other cultural courses in Italy, nothing perhaps surpasses in interest the work of the Florentine School of Restorations. Prof. Luigi Zum Keller's modern scientific methods of historical, architectural, artistic research and restoration skill is training pupils as assistants in bringing old buildings back to their best epochs. Besides recovering many long lost beauties of the Borgo San Jacopo, one of the most ancient quarters of Oltr'arno, Prof. Zum Keller is reviving the Romanesque purity of the small but famous Church of the Holy Apostles. Free of all the eighteenth century (and even earlier) vandalism that hid and defaced the original, it will again become the architectural jewel from the study of which, Vasari says, "Brunellesco, Donatello and other artists derived great benefit . . . Filippo di Ser Brunellesco" not disdaining "to use it as his model in . . . the churches of Santo Spirito and San Lorenzo."

HELEN GERARD.

NEW BOOKS ON ART



*Joseph Pennell: Columns of Castor and Pollux,
Girgenti*

*From "Catalogue of the Lithographs of Joseph Pennell"
Reviewed on next page*

New Books on Art

Catalogue of the Lithographs of Joseph Pennell

By Louis A. Wuerth. Limited Edition. With an Introduction by Elizabeth Robins Pennell. Little, Brown and Company, Publishers.

This, like the *Catalogue of Joseph Pennell's Etchings*, is issued in a limited edition, only 425 copies being printed. It, too, comes from the printing house of William Rudge, Inc., and is illustrated by aquatones, three to a page; the purpose of which primarily is identification. Six hundred twenty-one are listed and reproduced, witnessing again to the artist's indefatigable industry and extraordinary gift.

In her introduction Mrs. Pennell tells how Mr. Pennell "discovered lithography as a sympathetic medium for his own work" and the development of his interest therein; of his struggles with printers, of his use of the medium on various occasions and of the pleasure he derived from it.

The work runs a long road from the little delicate "Alhambra" prints to the large powerful war work lithographs, and as Mrs. Pennell says, constitute in their entirety "an eloquent chapter in the history of Joseph Pennell's own inexhaustible love of beauty which never failed him throughout his life."

For print makers and collectors this volume has a special interest and value, but no one will turn its pages without delight and initiation into the potentialities of lithography as a medium of adequate artistic expression. L. M.

Trails to Inmost Asia

By George N. Roerich. With a Preface by Louis Marin. Yale University Press, Publishers. Price, \$7.50.

This is an account of the five-year exploring expedition into central Asia, led by the author's father, Prof. Nicholas Roerich, the well-known artist and head of the Roerich Museum, New York. Shortly after the return of the expedition, Prof. Roerich published his book, *Altai-Himalaya*, but gave faint hint of the difficulties encountered, and placed chief emphasis on beauty discovered and seen all along the rough unexplored way.

Now, through his son, we have a very definite and a very engaging, detailed account of the expedition, step by step. The author is an orientalist, graduate of Harvard, brought up in European traditions of culture, studied in the

schools of Russia, and England and France and, with what Louis Marin characterizes as "an exceptionally synthetic tendency of mind," has mastered Persian and Sanskrit, Tibetan, and Chinese. It was this conquest of scholarship which provided him with a key to the mysteries of the "closed land" through which the expedition wandered.

The book is published on the foundation established in memory of Philip Hamilton McMillan of the class of 1894, Yale College. Its illustrations are from paintings by Nicholas Roerich and from photographs. L. M.

Italian Drawings Exhibited at the Royal Academy, Burlington House, London

The Oxford University Press. Price, \$15.00.

In recent years interest in drawings by the old masters has greatly increased and it is safe to say that the collection illustrated by 272 plates in this volume, which occupied two galleries and the Architectural Room at Burlington House, on the occasion of the great Italian Exhibition, were not the least interesting section of that notable showing.

Some of the attributions have been changed, we are told, since the drawings were originally set forth. But as regards the drawings themselves attributions signify little; it is their own beauty and competence which gives them superlative value. Obviously, however, these attributions lend interest. Therefore, be it known that included in the collections are drawings by Giotto, Botticelli, Perugino, Leonardo, Michael Angelo, Raphael, Del Sarto, Correggio, Titian, Giorgione, Pontormo, Tiepolo and Canaletto, not to name all. In the works of Tiepolo there is a distinctly modern note, but throughout the galaxy there is a thread of genius, as a string carrying pearls. Each print is listed and described, otherwise there is no text, the drawings speaking for themselves—eloquently. L. M.

Paint, Paintings and Restoration

By Dr. Maximilian Toch. D. Van Nostrand Company, Publishers. Price, \$5.00.

The author of this book, Dr. Maximilian Toch, is an eminent authority in this field, a former professor of industrial chemistry at Cooper

Union, honorary professor of industrial chemistry at Pekin University, vice-president and chief chemist of two or three large manufacturing firms of varnishes; therefore, what he has to say is worth heeding. Furthermore, he is one of the few who knows how to be brief and explicit.

In his introduction he explodes several traditional heresies, such, for instance, as that which claimed the pigments used by the old masters better and more permanent than those obtainable today; also, that any work by an old master now in existence can have escaped restoration. In this regard he asserts very positively, "There is not a painting by an old master in existence that has not been restored, relined, retouched or repainted time and again." But in subsequent chapters he manifests the possibility of such restoration being done mercifully, to the advantage of the painting and the extension of its life. He shows and explains the ailments which overtake old paintings and describes processes which are remedial.

To the average layman these explanations are helpful to the extent of creating caution in the employment of a restorer, and an appreciation of the value of such service; but to the expert and to the painter they will be found highly informative—invaluable.

L. M.

Old Beautiful

By Thomas Rohan. Lincoln MacVeagh, *The Dial Press*, Publishers. Price, \$3.00.

A delightful book by the author of *The Confessions of a Dealer*, written to set forth the delight of collecting and to encourage its practice. The opening paragraph of the first chapter instantly wins the reader. It is as follows: "In a quiet corner of a busy town I keep a shop which seems to me a sanctuary. Nothing in it belongs to the age of noise and speed. Everything in it was made in the days of leisure and good craftsmanship." To this he later adds: "I am so happy a man that I want other people to share my happiness."

Mr. Rohan takes the reader not only into his shop but into his confidence—tells him how to know, how to collect, what to collect, and why. The whole book is written in a conversational manner which is extremely engaging, and one puts it down with a sense of having acquired both a new friend and renewed interest in that which is very worthwhile.

Perhaps, if one wants to be critical, the stories about dealers and about auctioneers which redound to the credit of neither, might

better have been omitted. But how few of us can resist, upon occasion, gossiping a little when we are assured an attentive listener.

L. M.

The Art of Carved Sculpture

By Kington Parkes. In two volumes, *Universal Art Series*, edited by Frederick Marriott. Charles Scribner's Sons, Publishers. Price, \$8.50 each.

We are so in the habit today of regarding works modelled and carved in the same category as "sculpture" that it is startling, as in this instance, to have them differentiated, but in the differentiation one finds new meaning and significance. Obviously, a work modelled in wax or clay is of a completely different nature and takes on a very different form from that chiselled from stone—the one being built up gently, the other cut out with force.

Mr. Parkes in his introduction and first chapters, dealing with process, admirably sets forth the characteristics of sculpture which is carved, and gives the reader a completely new view-point with which to observe and to judge much of the contemporary work of modern artists. Volume I is given over largely to methods and a consideration of works produced in England, The United States, and France. Volume II takes up the art of carved sculpture in central and northern Europe, and enlarges acquaintance with the works of those who have, in this later day, attained to distinction in this field in other lands.

The correctness and comprehensive character of the chapter on American sculpture induces confidence in the rest of the subject matter set forth. Both volumes are fully and finely illustrated. It is interesting to note that works of modern artists in Japan are also included in the general summary.

L. M.

Historic Silver of the Colonies and Its Makers

By Francis Hill Bigelow. The Macmillan Company, Publishers. Price, \$2.50.

Mr. Bigelow had much to do with getting out the publication *The Old Silver of American Churches* (compiled, with introduction by E. Alfred Jones), and has been closely in touch with all the notable exhibitions of early American silver held in this country. It is both his hobby and his delight and he knows the subject thoroughly.

In his introductory chapter he gives historical background and a brief general account of silver

making in America in Colonial times. Subsequent chapters deal more intimately with different types of articles, describing individual pieces in detail and with great accuracy. In succession these chapters are devoted to standing cups, beakers, tumblers, caudle cups, tankards, flagons, mugs, two-handled cups, chalices, baptismal basins, patens and salvers, dram cups or tasters, salts and saltcellars, spoons, ladles, forks, candlesticks, snuffers and trays, sconces, candle brackets, porringers, casters, chafing dishes, dish crosses, teapots, tea kettles, tea services, tea urns, tea caddies, strainers, chocolate pots, coffee pots, and punch bowls and the like. The accounts are specific rather than general and there is a lavish use of illustrations. An informative index to silversmiths prefaces the general index; and a chronology, beginning with the Reformation and including the reigns of English monarchs through George III and three Louis's in France, prefaces the foreword. There is also a helpful bibliography for the student and collector.

L. M.

A Guide to Old French Plate

By Louis Carre. With a Foreword by E. Alfred Jones.
Charles Scribner's Sons, Publishers. Price, \$5.00.

The foreword to this little volume is by E. Alfred Jones, author of *The Old Silver of American Churches* (much quoted by Mr. Bigelow in his *Historic Silver of the Colonies and its Makers*), in appreciation of which Rutgers College conferred upon him a degree of Master of Arts, and who at the present time is Curator of Silver at Yale University. The burden of his foreword is, quite naturally, the value of the volume. "The present handbook, concise and yet comprehensive, will," he says, "doubtless be welcomed by collectors and officials of museums. Nothing like it heretofore existed."

To the layman reader the amazement is that there were in France so many makers of silver, as the innumerable marks reproduced indicate; and the fact that these marks not only represent makers but governmental control in the different provinces gives us insight into the active part France has always taken in the protection of the quality of French art and its development.

A small section is given over to illustrations of individual pieces, but for the most part the author holds to his theme—marks. Perhaps, however, a word should be said in regard to the title of this book. In recent years "plate" has come to mean to the average person, gold or silver on a base metal. In olden times it signified what is now known as "solid silver," hand made and officially standard.

L. M.

The Metropolitan Museum of Art Catalogue of Paintings

By Bryson Burroughs. Ninth Edition. Price, 75 cents.

The Metropolitan Museum of Art has just issued a ninth edition brought up to date, of the paintings in its permanent collection, prepared by Bryson Burroughs, Curator of this department. It is a book of 434 pages with the works arranged alphabetically according to the name of the artist. There are also occasional excellent illustrations with data concerning each—authoritative and informative.

In an introductory chapter Mr. Burroughs tells something of the up-building of the collection which, beginning with 174 paintings in 1871, now fills so many galleries and is surpassingly rich. That this enlargement is due chiefly to the generosity of individuals is eminently worthy of note.

L. M.

The Catalogue of the Exhibition of Ceramic Art of the Near East

Metropolitan Museum of Art. Price, \$1.00.

Although this exhibition consisted of loans and existed but briefly (opening May 12 and closing June 28, 1931), the catalogue contains permanent interest and value because of its excellent and informing introduction by Maurice S. Dimand, its descriptive notes on exhibits, and admirable illustrations. As long as the edition lasts copies may be obtained.

L. M.

Handbook of the Gallery of Fine Arts

Yale University. Yale University Press.

The Associates in Fine Arts at Yale University have issued recently as Volume 5 of the *Bulletin* an excellent Handbook of the Gallery of Fine Arts, giving a description of the gallery and commenting pleasantly and informatively on various exhibits set forth therein. Such a book is infinitely more valuable than a catalogue—it is guide, counselor and friend,—and enormously enhances the pleasure of acquaintance with the museum and its contents. No one could look through this Handbook without being impressed in the first place by the breadth of the field of the arts, and the great variety of up-croppings and flowers to be found therein, and secondly, by the diversity of the collection assembled primarily for the instruction and benefit of the students at this, one of our greatest universities.

This is as it should be, and to find it so is both encouraging and stimulating.

L. M.

FEDERATION ACTIVITIES

THE AMERICAN FEDERATION OF ARTS

OFFICERS 1931-1932

ELIHU ROOT, *Honorary President*

FREDERIC ALLEN WHITING, *President*

F. P. KEPPEL, *1st Vice-President*

C. C. ZANTZINGER, *3rd Vice-President*

GEORGE D. PRATT, *2nd Vice-President*

FREDERIC A. DELANO, *Treasurer*

LEILA MECHLIN, *Secretary*

HONORARY VICE-PRESIDENTS

Cecilia Beaux, New York

W. K. Bixby, St. Louis

E. H. Blashfield, New York

Robert Woods Bliss, Washington

Howell C. Brown, Pasadena

Templeton Crocker, San Francisco

William O. Goodman, Chicago

Edgar L. Hewett, Santa Fé

Francis C. Jones, New York

John F. Lewis, Philadelphia

Frank G. Logan, Chicago

A. W. Mellon, Washington

John Barton Payne, Washington

George Dudley Seymour, New Haven

BOARD OF DIRECTORS

To serve to 1932

Herbert Adams

George G. Booth

Otto H. Kahn

Everett V. Meeks

Arthur W. Page

C. C. Zantzinger

To serve to 1933

Mrs. John W. Alexander

Frederic A. Delano

Archer M. Huntington

H. W. Kent

Florence N. Levy

Elihu Root

Homer Saint-Gaudens

Henry Suzzallo

To serve to 1934

Royal B. Farnum

Frederick P. Keppel

R. P. Lamont

H. Van Buren Magonigle

Duncan Phillips

George D. Pratt

John R. Van Derlip

F. A. Whiting

STAFF

GENERAL ADMINISTRATION

President

Private Secretary

Secretary

Private Secretary

Assistant Treasurer

Book-keeper

Information and Filing

Frederic Allen Whiting

Frances M. Henderson

Leila Mechlin

Faith H. Dockery

A. M. Peterson

Irene M. Richards

Muriel D. Barber

MAIN OFFICE, BARR BUILDING, FARRAGUT SQUARE, WASHINGTON, D. C.

NEW YORK OFFICE

40 East 49th Street. Telephone: Wickersham 2-9484

Advertising Manager

Assistant

Albert H. Walsh

Helen FitzSimons

WESTERN OFFICE

The Society of Liberal Arts, Omaha, Nebraska

Western Representative

Paul H. Grumann

STAFF—Continued

DEPARTMENT OF PUBLICATIONS

Director and Editor-in-Chief, Frederic Allen Whiting

Advertising Manager (New York Office), Albert H. Walsh

THE AMERICAN MAGAZINE OF ARTS

Editor: Frederic Allen Whiting

Associate Editors: Richard F. Bach (*Industrial Art*), John Irwin Bright (*Architecture*), Erwin O. Christensen (*Education*), Henry Sayles Francis (*Graphic Arts*), Harlean James (*Civic Art and The New Washington*), Leila Mechlin (*Field Notes*), Roy Mitchell, (*Theatre*), Bradford Williams (*Landscape and Garden*), Augustus Delafield Zanzig (*Music*).

Correspondents: Selwyn Brinton (*England*), Frederick W. Coburn (*Boston*), Edith Emerson (*Philadelphia*), Helen Gerard (*Italy*), Dora Landau (*Germany*), Mary Powell (*St. Louis*), Louise Morgan Sill (*Paris*).

Editorial Assistants: Phillippa Gerry, Frances M. Henderson, F. A. Whiting, Jr.

THE AMERICAN ART ANNUAL

Editor: Alice Coe McGlauffin. Assistant: Suzanne Bradley.

DEPARTMENT OF ADVISORY SERVICE

Director, Leila Mechlin

Secretary to Director, Katherine Lacy

DEPARTMENT OF EDUCATIONAL WORK

Director, Erwin O. Christensen

Assistants: Florence S. Berryman, Helen H. Cambell, Elizabeth R. Lewis, Dulce McPhail, Julia Palmer.

Associate in Industrial Art

Richard F. Bach

Associate in Color Prints

Allen Eaton

MEMBERSHIP PROMOTION DEPARTMENT

Director

Frederic Allen Whiting

Assistants: Gladys Dalmas, Pessie M. Leibsohn

Circulation Recorder

A. M. Peterson

Assistants: Adda T. Costlow, Grace Stuart

MEMBERSHIP DUES

Including subscription to THE AMERICAN MAGAZINE OF ART

Associate Members, \$5.00 Active Members, \$10.00 Sustaining Members, \$100.00

Life Members, \$500.00 Perpetual Members, \$1,000.00

Schedule of Traveling Exhibitions—November

Albuquerque, New Mex. (University of New Mexico). MEXICAN ARTS, November 8-25

Ann Arbor, Mich. (Art Association). MODERN PAINTING: International from the Phillips Memorial Gallery, November 15-30

Appleton, Wis. (Lawrence College). ILLUMINATED MANUSCRIPTS, Nov. 5-26

Cleveland, Ohio (Building Arts Exhibit, Inc.). 'AUDAC' EXHIBITION, Nov. 2-15

Traveling Exhibitions—*Continued*

- Cleveland, Ohio (Cleveland School of Art). ENGLISH ILLUMINATED BOOKS, November 1-15
- Cleveland, Ohio (Cleveland School of Art). CONTEMPORARY AMERICAN BOOK ILLUSTRATIONS, November 15-30
- Columbus, Ohio (Columbus Gallery of Fine Arts). STUDENT WORK from the Pratt Institute, November 6-27
- Dayton, Ohio (Art Institute). CURRENT AMERICAN PAINTING, November 1-29
- Delaware, Ohio (Ohio Wesleyan University). CONTEMPORARY WATER COLORISTS, November 7-30
- Denton, Texas (State College for Women). STUDENT WORK from the Walden School of New York City, November 5-20
- Fredonia, N. Y. (State Normal School). INDIAN ARTS AND CRAFTS, Nov. 3-18
- Jacksonville, Ill. (Art Association). FORTY-TWO CONTEMPORARY AMERICAN PAINTINGS, November 5-28.
- Kalamazoo, Mich. (Institute of Arts). WATER COLORS IN THE MODERN IDIOM, November 5-26
- Lexington, Ky. (University of Kentucky). AMERICAN COTTON TEXTILES, November 17-30
- Manhattan, Kan. (State Agricultural College). REPRODUCTIONS OF THE WORK OF LEADING FRENCH, GERMAN, AND DUTCH MODERNISTS, November 1-15
- Memphis, Tenn. (Brooks Memorial Gallery). "CHICAGO PAINTERS"—Contemporary Oils, November 5-28
- Missoula, Mont. (University of Montana). STUDENT WORK from the New York School of Fine and Applied Art, November 17-30
- Muncie, Ind. (Ball State Teachers College). GROUP OF THIRTY OIL PAINTINGS BY MODERN PAINTERS FROM THE PHILLIPS MEMORIAL GALLERY, WASHINGTON, November 5-28
- Newark, Del. (University of Delaware). REPRODUCTIONS OF DRAWINGS BY OLD MASTERS, November 1-15
- Oxford, Ohio (Western College for Women). DAUMIER LITHOGRAPHS, November 15-30
- Pullman, Wash. (Washington State College). ROYAL SOCIETY OF BRITISH ARTISTS, October 24-November 8
- Richmond, Va. (Anderson Gallery of Art). FORTY OIL PAINTINGS IN THE MODERN IDIOM, November 5-28
- Santa Barbara, Calif. (Library). ARTHUR B. DAVIES MEMORIAL EXHIBITION, November 5-28
- Savannah, Ga. (Telfair Academy of Arts and Sciences). PAINTINGS AND PRINTS FROM THE 1930 WINTER EXHIBITION OF THE N. A. D., November 5-28
- Syracuse, N. Y. (Syracuse University). CONTEMPORARY SWEDISH ARCHITECTURE, November 10-24
- Toledo, Ohio (Museum of Art). MODERN AMERICAN BLOCKPRINTS, Nov. 5-28
- Washington, D. C. (Howard University). STUDENT WORK from the Boston MUSEUM OF FINE ARTS, November 9-25
- Westfield, Mass. (Westfield Athanaeum). AMERICAN LIFE IN RETROSPECT—LITHOGRAPHS, October 25-November 15

Other engagements pending

EXHIBITIONS IN NEW YORK CITY

ADVERTISEMENTS

CAREFULLY SELECTED ANNOUNCEMENTS
BY RESPONSIBLE ADVERTISERS

WHEN READERS MENTION THIS MAGAZINE
ITS VALUE TO ADVERTISERS IS PROVED



WHITNEY MUSEUM PUBLICATIONS

AMERICAN ARTISTS SERIES

GEORGE BELLOWES
THOMAS H. BENTON
ALEXANDER BROOK
CHARLES BURCHFIELD
ARTHUR B. DAVIES
CHARLES DEMUTH
PRESTON DICKINSON
GUY PENE DU BOIS
ERNEST FIENE
WILLIAM GLACKENS
ROBERT HENRI
EDWARD HOPPER
WALT KUHN
BERNARD KARFIOL
GASTON LACHAISE
GEORGE LUKS
HENRY LEE McPHEE
JOHN MARIN
KENNETH HAYES MILLER
MAURICE PRENDERGAST
BOARDMAN ROBINSON
H. E. SCHNAKENBERG
CHARLES SHEELER
JOHN SLOAN
EUGENE SPEICHER
JOHN H. TWACHTMAN
WILLIAM ZORACH

Each volume contains a biographical account of the artist, a sympathetic review of his work by an authoritative writer, a bibliography and twenty full page reproductions. The series is the first to present a comprehensive survey of the best in American Art.

Published November 17th

**EACH VOLUME
\$2.50**

WHITNEY MUSEUM OF
AMERICAN ART
10 West 8th Street - - - New York

WILLIAM EDWIN RUDGE

EXHIBITIONS IN NEW YORK CITY

MUSEUMS AND ASSOCIATIONS

American Water Color Society, annual exhibition through November 8, at Fine Arts Building.

The Art Center, 65 East 56th Street, Paintings by Jessie Roberts to November 14; paintings by Frank Fiore, portrait drawings by Margaret Train Samsonoff, and craftwork by members of the New York Society of Craftsmen, November 16 to 28.

The Metropolitan Museum of Art continues the twelfth exhibition of American Industrial Art of Contemporary Design through November 22, Gallery D 6; Turkish Embroideries of the XVII, XVIII, and XIX Centuries through February 14, 1932, Gallery H 17; Lace and Costume Accessories (the gift of Mrs. Edward S. Harkness) through December 31, Gallery H 19; Daggers and Knives (lent by Mrs. Caspar Whitney), through November, Gallery H 5; and Reproductive Prints through November, Galleries K 37-40.

The Museum of Modern Art, 750 Fifth Avenue. A retrospective exhibition of paintings, sculpture, water colors, etc., by Henri Matisse. Many of the exhibits are from collections in France, England and Germany, as well as the United States, and include work done as early as 1895.

New York Public Library, Room 321, Forgotten Printmakers, until November 30; Room 316, Recent Additions to Print Collection, November 30; Third Floor Corridor, Early American Views, permanently

The Roerich Museum, 310 Riverside Drive. Exhibitions of sculpture by Fausta Vittoria Mengarini, and water colors by Saul Raskin, November 7 to 28.

GALLERIES

An American Group Galleries, Barbizon Plaza, 58th Street and 6th Avenue. Opening exhibition of paintings and sculpture by members to November 14.

The Argent Galleries, 42 West 57th Street. Paintings of the Southwest by Erna L. Lange, and Portrait Drawings in Pastel and Conte by Ruth Thomas, to November 7. From November 7 to December 1, the members of the National Association of Women Painters and Sculptors will hold an Imaginative Show, and

OLD OAK DRESSER *With Contemporary Verdure Tapestry*



This dresser or hunting board provides mutual enrichment for hall, dining room or library. Robust in feeling without the usual mass and weight of such 17th century pieces, it is a dignified example of the better designs of the period—\$450. Tapestry—\$1000.

ANTIQUES—SEVENTH FLOOR

B. ALTMAN & CO.

Fifth Ave. at 34th St., New York



THE ROSE IRON WORKS

1536. EAST 43RD ST
CLEVELAND. OHIO

DESIGNERS AND CRAFTSMEN
IN DECORATIVE METAL WORK

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

COUNTRY SCHOOL (Open All Year)
CHESTER SPRINGS, CHESTER COUNTY, PA.
(Twenty-six Miles Northwest of Philadelphia)
Register Now for Fall and Winter Classes

Beginning October 5th

Landscape, Life, Portraiture, Still Life,
Decoration, Illustration, Sculpture.

Resident Instructors
Modern Studios and Dormitories
Tennis, Swimming, Etc.

Write for particulars to

D. ROY MILLER, Resident Manager

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS
PHILADELPHIA

Oldest Fine Arts School in America

**DRAWING
PAINTING
ILLUSTRATION
SCULPTURE**

ILLUSTRATED BOOKLET

Address Eleanor A. Fraser, Curator

EXHIBITIONS—Continued

Lucy Phillimore, a young English artist, will exhibit portraits and landscapes.

Babcock Galleries, 5 East 57th Street. Paintings, water colors, and etchings, by American artists.

John Becker Gallery, 520 Madison Avenue. An exhibition of oil paintings by André Bauchant from November 1 to 25.

Brownell-Lambertson Gallery, 106 East 57th Street. An exhibition of new pastel drawings, figures and still life, by Robert Brackman, November 2 to 14; first showing of water colors by Ruth Armer, November 16 to 28.

Brummer Gallery, 55 East 57th Street. Paintings by Marcel Mouillot, through November 7.

Contemporary Arts, 12 East 10th Street. An exhibition of paintings by Iskantor to November 14; paintings by Belle Cramer, November 16 to December 12.

Delphic Studios, 9 East 57th Street. Water colors by Vera Andrus and drawings by Homer E. Ellertson to November 8. Paintings by Raymond Jonson and prints by James Lesesne Wells from November 9 to 22.

Dudensing Galleries, 5 East 57th Street. A group of modern American paintings, through November.

Durand-Ruel Galleries, 12 East 57th Street. Exhibition of French paintings, through November.

Ebrich Galleries, 36 East 57th Street. Group of sixteenth to nineteenth century landscapes; in the latter part of November, an exhibition of antique and modern furniture and objects suitable for household use.

Ferargil, Inc., 65 East 57th Street, continues figure paintings and still life by Antoinette Schulte through November 8; from November 20, an exhibition by Nura.

The Fifteen Gallery, 37 West 57th Street. Paintings by Katherine A. Lovell to November 6; figures on landscapes by Anders D. Johansen, November 7 to 20; landscapes and still life by William A. Patty, November 21 to December 4.

Grand Central Art Galleries, 15 Vanderbilt Avenue. Members' Prize Show, November 2 to 21.

Hackett Gallery, 9 East 57th Street. An exhibition of Early American Paintings, also furniture by Bruce Buttfield, to November 15.

AMERICAN ART ANNUAL

VOLUME XXVIII

1931

Contains:

BIOGRAPHICAL DIRECTORY OF AMERICAN
PAINTERS, SCULPTORS, GRAPHIC ARTISTS
AND ILLUSTRATORS

ART MUSEUMS AND SOCIETIES IN THE
UNITED STATES

ART OBJECTS SOLD AT AUCTION, 1930-1931
Title, size, buyer, and price

REPORTS AND STATISTICS

CLOTH 8VO. *Illustrated* \$10.00

A few copies of Volume XXVII remain for sale at \$10.00

Published by

THE AMERICAN FEDERATION OF ARTS
BARR BUILDING WASHINGTON, D. C.

Creative MODERN ART

*American and European
Masters*

THE FINEST PRINTS ■ LARGEST LINE
COLLOTYPES ■ LITHOGRAPHS
COPPER PLATE FACSIMILES

All the moderns-Cezanne-Renoir-
Monet-Nash and hundreds of
others. Just Published, 112 pages.
Large illustrations. Its Modern
Art Catalog #24. Any address

\$1.00 the copy

Applicable on first ten dollar order

**THE
COLONIAL ART CO.**

"World's Largest Picture House"

1336-1338 Northwest First Street
OKLAHOMA CITY



Metropolitan
Museum
Colorprints

In Correct Color

No. 1

Twenty New Subjects

European, American
Near and Far Eastern
Paintings

\$5.00 per print

Eight Portfolios

Ceramics and Textiles
European, American
and Near Eastern
Paintings

\$6.00 per portfolio \$1.50 per print

Write for Illustrated Circular

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N. Y.

EXHIBITIONS—Continued

Harlow, McDonald and Company, 667 Fifth Avenue. Etchings and drawings by the English etcher S. R. Badmin during November.

Keppel Gallery, 16 East 57th Street. Exhibition of old engravings, through November.

Knoedler Galleries, 14 East 57th Street. Nineteenth- and twentieth-century French landscapes, November 1 to 15.

Krausbaar Galleries, 680 Fifth Avenue. A group of paintings by Henry Schnakenberg, November 4 to 25.

John Levy Galleries, 1 East 57th Street. Exhibition of hand-wrought jewelry and enamels by Frank Gardner Hale, November 9 to 21.

The Little Gallery, 29 West 56th Street. Hand-wrought silver by Arthur J. Stone and other American master craftsmen and modern French silver by Lapparra of Paris from November 2 to 14. Handwrought jewelry by Margaret Rogers and Edward E. Oaks from November 16 to 28.

Macbeth Gallery, 15 East 57th Street. New paintings from the artists' studios, from November 4.

Milch Galleries, 108 West 57th Street. Paintings by Bessie Lasky; sculpture and ceramics by Waylande Gregory, November 9 to 21.

Morton Gallery, 127 East 57th Street. Exhibition of paintings by Vera Stevens, November 2 to 16; Paintings of the State by Eugene Fitsch, November 16 to 30.

Rehn Galleries, 683 Fifth Avenue. Oils and water colors by Charles Burchfield to November 14; paintings by Bradley W. Tomlin, November 2 to 14; paintings by Kenneth Hayes Miller, November 16 to December 5; and by Charles Rosen from November 22 to December 5.

Reinhardt Galleries, 730 Fifth Avenue. An exhibition of paintings from the seventeenth to twentieth centuries.

Marie Sterner Galleries, 9 East 57th Street. Gauche drawings by Zadkine, November 1 to 15; an exhibition of modern drawings from November 15 to 30.

Valentine Gallery, 69 East 57th Street. An exhibition of paintings by French modern masters, through November.

Wildenstein Galleries, 647 Fifth Avenue. Exhibition of Oriental antiques from the collection of C. T. Loo, November 9 to 18; sculpture by Mrs. C. L. Miles from November 19.

Howard Young, 634 Fifth Avenue. Eighteenth Century English portraits and landscapes, through November.

Now Ready
**REMBRANDT
PAINTINGS
IN AMERICA**

by DR. WILLIAM R. VALENTINER

*750 Pages, size 12 x 16 inches
176 Full Page Gravure Reproductions*

This beautiful volume contains an authoritative list and description of every painting by Rembrandt in America. These paintings, in private collections and museums throughout the country, have been reproduced by a special Gravure process after painstaking effort. The highly illuminating comparisons and criticisms of the author make this book one of the most unusual ever to be published. It is bound in genuine three-quarter Morocco leather and stamped in gold. Edition limited, priced at FORTY DOLLARS.

**AUTOGRAPHED EDITION OF NUMBERED
COPIES**

There is reserved, for those who immediately order, an especially luxurious copy, bound in full Turkish Morocco leather of a deep wine color, richly handtooled in gold and bearing a fac-simile signature of the artist. Each copy is numbered from 1 to 200 and contains Dr. Valentiner's autograph. Priced at SEVENTY-FIVE DOLLARS.

This volume may be inspected and obtained at the leading bookstores or from

S. W. FRANKEL, Publisher, 20 East 57th Street, New York

Please mention THE AMERICAN MAGAZINE OF ART when writing to advertisers

vii

PACKERS AND MOVERS OF
WORKS OF ART

W. S. BUDWORTH & SON

Established 1867

*Collecting and Packing for
Art Exhibitions a Specialty*

New York Agents for the
American Federation of Arts

Phone Columbus 2194

424 WEST 52d ST., NEW YORK CITY

THE PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART



PREPARATION for professions
in art as related to industry.
Emphasis on fundamentals
and individual expression in
art. Design and its applica-
tion to industrial and com-
mercial projects. Research
and practical experience. Day
School, 4-year course. First
year class limited to 175.
Evening classes. Art Depart-
ment and Textile Department. Catalogs on
request.

336 S. Broad St.

-:-

Philadelphia

ART IN AMERICA

A very few copies of the edition
of 1923, issued at \$1.50 remain
in stock. They will be sold for
\$1.00. Apply to

THE AMERICAN
FEDERATION OF ARTS
Barr Bldg. - Washington, D.C.

ART COLLECTORS

YOUR PAINTINGS AND WORKS OF ART
SHOULD BE INSURED UNDER AN

ALL RISKS FINE ARTS
INSURANCE POLICY

COVERING IN TRANSIT AND ON EXHIBITION
SPECIAL CONDITIONS ATTRACTIVE RATES

*We make this a specialty and solicit your in-
quiries thru your own Broker or Agent*

MACOMBER & COMPANY
Incorporated Underwriters

FINE ARTS DEPARTMENT

Aetna Insurance Company of Hartford, Conn.
Sun Insurance Office, Ltd. of London, England
Security Insurance Company of New Haven, Conn.
Transportation Insurance Company of New York
Public Fire Insurance Company of Newark, N. J.
World Fire and Marine Insurance Company
of Hartford, Conn.

**3 SOUTH WILLIAM STREET
NEW YORK, N. Y.**

*The Name of Our Agent In Your City Will Be
Gladly Given Upon Request*

Fine Arts Insurance Against All Risks

Marine Departments of

United States Merchants & Shippers Insurance Co.
(Formerly United States Lloyds, Inc.)
Indemnity Mutual Marine Assurance Co.
Royal Exchange Assurance
Tokio Marine and Fire Insurance Co.
United States Fire Insurance Co.
Agriculture Insurance Co.
Fire Association of Philadelphia
Milwaukee Mechanics' Insurance Co.
North River Insurance Co.
Western Assurance Co.
Westchester Fire Insurance Co.
Seaboard Fire and Marine Insurance Company

Appleton & Cox, Inc., Atty.
8 South William Street
and 44 Beaver Street (New York)

These are among the best and strongest com-
panies, regularly entered in the principal
States, and operating under the supervision
of the various State insurance departments.

For further information write Appleton &
Cox, Inc., who will supply name of Agent
in your city.

Annual Exhibitions—1931-1932

(Jury Exhibitions to Which Any Artist May Submit Work)

CARNEGIE INSTITUTE, PITTSBURGH, PA. Thirtieth Annual Exhibition of Contemporary Paintings, Oct. 16-Dec. 7, 1931.

AMERICAN WATER COLOR SOCIETY. Sixty-fifth Annual Exhibition, American Fine Arts Galleries, 215 West 57th St., New York, Oct. 19-Nov. 8, 1931.
Entries closed.

ART INSTITUTE OF CHICAGO. Forty-fourth Annual American Exhibition of Paintings and Sculpture, Oct. 29-Dec. 13, 1931.

SOCIETY OF AMERICAN ETCHERS (FORMERLY BROOKLYN SOCIETY OF ETCHERS). Sixteenth Annual Exhibition, The National Arts Club, New York, November 26 to December 26.
Entries closed.

PHILADELPHIA SOCIETY OF ETCHERS. Fifth Annual Exhibition, Grand Central Galleries, New York, December, 1931; Newman Gallery, Philadelphia, January, 1932.
Prints received on or before November 16th.

PHILADELPHIA WATER COLOR CLUB. Twenty-ninth Annual Exhibition, Pennsylvania Academy of the Fine Arts, Nov. 1-Dec. 6, 1931.
Entries closed.

PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Thirtieth Annual Exhibition, Pennsylvania Academy of the Fine Arts, Nov. 1-Dec. 6, 1931.
Entries closed.

THE SPRINGFIELD ART LEAGUE. Thirteenth Special Exhibition of Oil Paintings, City Library, Springfield, Mass., Nov. 14-29, 1931.
Exhibits received November 9th and 10th.

NATIONAL ACADEMY OF DESIGN. Winter Exhibition, American Fine Arts Galleries, 215 West 57th St., New York, (about) Nov. 20-Dec. 13, 1931.
Exhibits received November 9th and 10th.

ART INSTITUTE OF CHICAGO. Third Annual Exhibition of Lithography and Wood Engraving, Dec. 3, 1931-Jan. 24, 1932.

WASHINGTON WATER COLOR CLUB (Annual), Corcoran Gallery of Art, Dec. 5, 1931.
Exhibits received November 27th.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA, PA., 127th Annual Exhibition of Oil Paintings and Sculpture, Jan. 24-Mar. 13, 1932.
Entry Cards received December 26th.
Exhibits received January 5th.

ART INSTITUTE OF CHICAGO. Twelfth International Exhibition of Water Colors, Mar. 10-Apr. 17, 1932.

NATIONAL ACADEMY OF DESIGN. Spring Exhibition, Mar. 25-Apr. 15, 1932.
Exhibits received March 14th and 15th.

In art appreciation we must provide a wide exposure and opportunity for the expression of personal preference. You cannot tell the other fellow what is beautiful and make him sensitive to it. The best that you can do is to expose him to it. This kind of art exposure has been vastly greater in the older civilization. We must do it consciously and we must develop a technique to improve our work.

HENRY SUZZALLO